THIRD SERIES VOL 64 NUMBER 6 APRIL 1957

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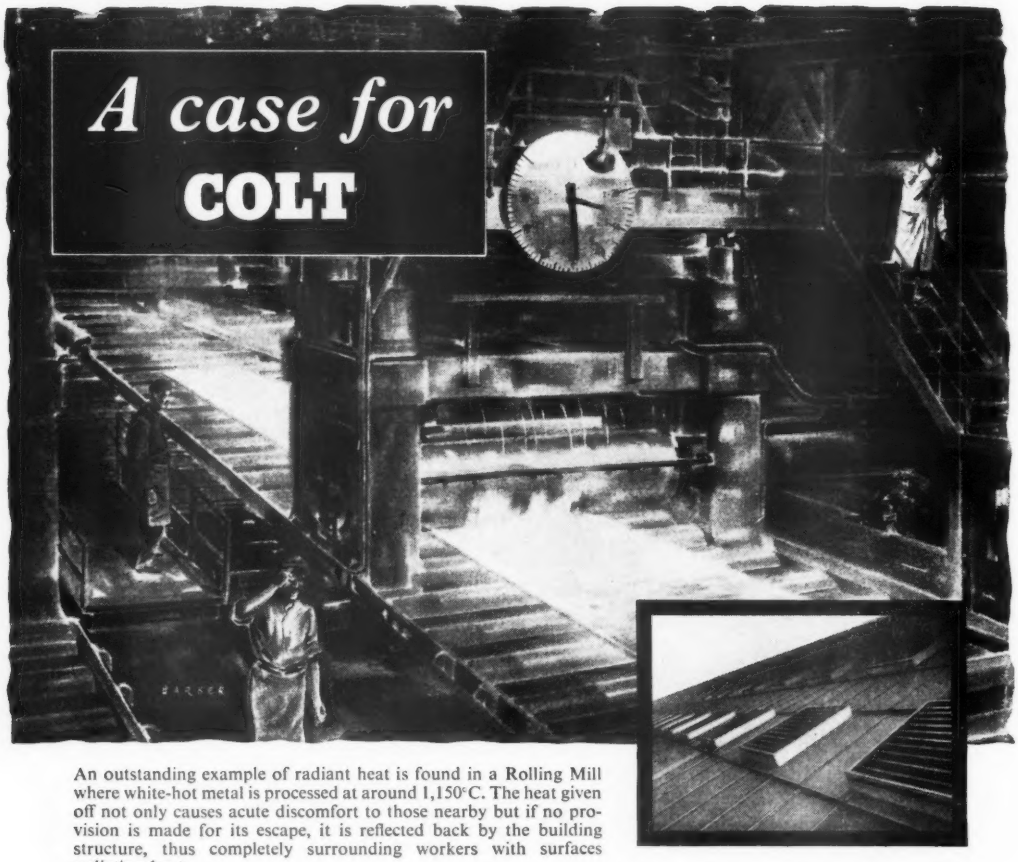
State Hospital, Dohar, Qatar. Architect, John R. Harris [A]

Problem No. 7 Intense radiant heat

A case for COLT



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APRIL 1957 THIRD SERIES VOL. 64 NUMBER 6 TWO SHILLINGS AND SIXPENCE

EDITORIAL

Sir Patrick Abercrombie

It is with very deep regret that the JOURNAL records the death of Sir Patrick Abercrombie [*F*], on 23 March, at the age of 77. The Royal Institute was represented at the funeral at Aston Tirrold, Berkshire, by Mr. J. H. Forshaw, C.B. [*F*], and the International Union of Architects, of which Sir Patrick was Président d'Honneur, by Mr. Colin Nears.

Sir Patrick was Vice-President, R.I.B.A., 1937–39, and Royal Gold Medallist in 1946.

His last public appearance at the R.I.B.A. was at the opening of the Nouveau Visage de la France exhibition on 20 February at which he spoke with his customary enthusiasm and vitality.

Sir Howard Robertson, D.Litt. (Reading)

When the Queen, accompanied by H.R.H. The Duke of Edinburgh, opened the new building for the Faculty of Letters in Whiteknights Park, for the University of Reading, Her Majesty conferred on Sir Howard Robertson, A.R.A., Past President, R.I.B.A., the honorary degree of D.Litt.

The new building designed by Sir Howard and Mr. F. L. Preston [*F*], of Messrs. Easton and Robertson, is the first of a group of buildings for the University which are to be erected in the park, a magnificent site of 300 acres.

Architects' Standard Signboards

Since the announcement about these boards first appeared a large number of orders for architects' signboards have been placed. The Lettering Centre have informed us that they have, up to date, supplied boards to architects in London and the Provinces, including most parts of England, Scotland, Wales and Northern Ireland and also overseas to: Australia, Barbados, Canada, Hong Kong, India, Jamaica, Malaya, New Zealand, Nigeria, Singapore, and Trinidad.

Members are reminded that there are two firms in the country who are able to supply boards to the specifications laid down, the addresses of which can be supplied on application. If, however, members prefer to have their own boards made locally, a full-scale drawing incorporating either the word 'Architect' or 'Architects', together with a specification and sample lettering, can be supplied free of charge on application to the Secretary, R.I.B.A.

R.I.B.A. Conditions of Engagement and Scale of Professional Charges

At their meeting on 5 March 1957, the Council approved a recommendation of the Practice Committee that Clauses B.1 (i) and (ii) of the Scale of Charges, denoting the graduated percentage charge on new works costing between £200 and £4,000, should be rescinded and replaced by the following table of fees:—

Total Cost of Executed Works	Percentage Fee
Up to £500	10%
£500–£1,000	9½% with minimum of £50
£1,000–£1,500	9% with minimum of £95
£1,500–£2,000	8½% with minimum of £135
£2,000–£2,500	8% with minimum of £170
£2,500–£3,000	7½% with minimum of £200
£3,000–£3,500	7% with minimum of £225
£3,500–£4,000	6½% with minimum of £245
Over £4,000	6% with minimum of £260

A further recommendation was also approved in regard to the wording of Clause A. 6, which was amended to read as follows:—

'The Architect shall, if requested to do so, at the completion of the work, prepare free of charge to the Client, drawings sufficient to show the main lines of drainage and other essential services as executed.'

These revisions will come into force on 1 *June* 1957.

Cover Picture

This month's illustration was reproduced from a photograph taken by the architect of the State Hospital for Dohar, capital of the independent state of Qatar.

Mr. John R. Harris [*A*] won the competition for this building in 1953, and it was officially opened on 5 February 1956 by the Ruler of Qatar, His Highness Sheikh Ali Bin Abdullah Bin Jasim Al-Thani, K.B.E. The Government decided to commence building, with only minor changes to the competition design, within three months of adjudication, and as a matter of policy the work was given to a local firm of contractors.

The hospital is the first large framed building to go up in Qatar, and it was necessary to carry out surveys for water and for building materials. Technicians from more than 14 countries were employed in the course of construction, and a total of 1,352 drawings were prepared.

Council Matters

A Council Meeting was held on 5 March, with the President in the Chair.

The Council have again made representations to the Chancellor of the Exchequer stating the case for exemption from income tax on subscriptions to professional societies for professional men in salaried employment.

The present position is that there is no income tax relief on subscriptions paid to professional societies, except in cases where the employer certifies that it is a continuing condition of the employee's employment that he should remain a member of his professional society.

The Council considered a memorandum from the British Standards Co-ordinating Committee, and received a report on a discussion held with representatives of the British Standards Institution on the question of the design content of British Standards.

Approval was given to an agreed policy by which the design content in a British Standard should be limited to the minimum possible, and the definition in a B.S. should endeavour to lay down canons of quality and performance standard without restricting design or shape more than could be helped. Where, however, a mandatory drawing is necessary or where design must be prescribed to some extent, the Institute will be prepared to give guidance on design and to work actively for the improvement of badly designed standard components.

Symposium: Family Life in High Density Housing: With particular reference to the Design of Space about Buildings.

A preliminary notice appeared in the March JOURNAL. The programme for the symposium, which will be held at the R.I.B.A. on 24 May, is given in brief below:—

The subjects and speakers will be as follows: Morning Session, 10 a.m. *The Problem as seen by a Town Planner*, Opening Address by the Chairman, Professor Sir William Holford [*F*]; *The Problem as seen by a Sociologist*, by Mr. J. H. Westergaard of the London School of Economics and Political Science; *The Existing Welfare and Social Services*, by Mrs. Muriel Smith, of the London Council of Social Service, and *The Problem as seen by a Housing Director*, by Mr. J. P. Macey, Housing Manager, City of Birmingham.

In the afternoon session at 2.15 p.m. the Chairman will be Mr. G. A. Jellicoe, P.P.I.L.A. [*F*], followed by *The Solution of the Problem in Stockholm*, by Mr. H. Blom, Chief of Parks Department, Stockholm; *The Detailed Design of Site Layout including Landscape*, by Mr. Peter Shepheard [*A*]; *Supervised Playgrounds*, by Lady Allen of Hurtwood; *The Design of Nursery Schools Associated with Housing*, by Mr. John Stillman [*A*].

After which there will be contributions on current practice in Great Britain from architects from various parts of the country. There will be discussions after both Sessions. A small exhibition will be mounted illustrating the theme of the symposium. Tickets for the symposium cost £1 1*s*. and applications, enclosing cheque or postal order for this amount, should be made to The Secretary, R.I.B.A., in envelopes marked *Symposium*, 24 *May*, in the top left-hand corner. This fee will include advance copies of the papers, a full report of the symposium and morning coffee and afternoon tea (but not lunch) on the day of the symposium.

Ministry of Works Booklets

The Ministry of Works, with funds made available under Conditional Aid from the United States, has prepared seven booklets (Technical Notes) offering to building designers, the industry and its clients, reviews of some modern techniques and materials which merit wider use. The principles underlying the new developments are explained in simple terms and their advantages and limitations clearly set out from the users' viewpoint. References to further information are given.

The first three have now been published by the Ministry of Works (H.M.S.O., 6*d*. each) with the titles (1) *Simplified Plumbing*, (2) *Polythene Tubes for Cold Water Services*, (3) *The Importance of Thermal Insulation in Building*. (A copy of No. 3 is inserted in the JOURNAL.)

The object of *The Importance of Thermal Insulation in Building* is to show how much owners and occupiers of buildings can benefit from adequate insulation and to indicate how it can be provided in new structures without necessarily increasing their cost. Several examples in the booklet show how the cost of insulating existing buildings has been recovered by the fuel saved in from three to five years. References are given to technical works, and a comprehensive list of insulating materials is included, together with the names of organisations manufacturing them. This booklet should interest the man in the street no less than the architect, engineer and industrialist.

The other booklets are: *Vibrated Concrete in Building*, *Mix Design for Vibrated Concrete*, *Ring Circuit Electrical Installations for Housing*, *Prestressed Concrete*.

Quantities of all seven booklets can be obtained post free from H.M.S.O. at the following special rates: 12 copies, 5*s*. 6*d*.; 25, 10*s*.; 50, 18*s*.; 100, 33*s*.

Fifth Factory Equipment Exhibition: Earls Court

Free tickets of admission to this exhibition were included in our last issue. A few additional tickets are available and can be obtained on application to The Secretary, R.I.B.A.

The exhibition is open from 29 April to 4 May (and not until 2 May as erroneously stated in our last issue), and members are invited to visit the R.I.B.A. Stand No. F.38 which has been designed by Mr. Kenneth Bayes [*F*].

L.C.C. Materials and Information Section

The London County Council has issued a statement describing the work of their Materials and Information Section, which is 'organisationally integrated' with the constructional divisions of the Architect's Department. There is a reference to the Section on page 240.

R.I.B.A. Diary

THURSDAY 11 APRIL–THURSDAY 2 MAY. Exhibition of Architecture in Finland. Mon.–Fri. 10 a.m. to 7 p.m., Sat. 10 a.m. to 5 p.m.

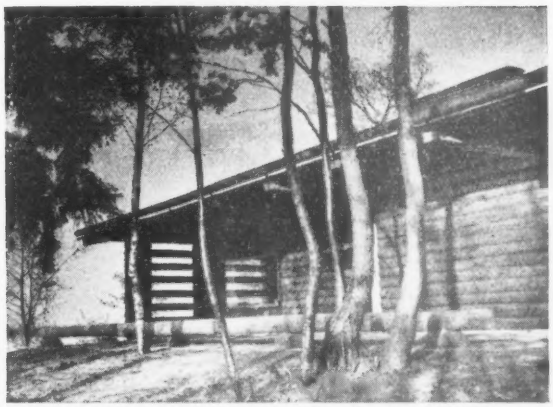
TUESDAY 7 MAY, 6 p.m. Annual General Meeting.

TUESDAY 21 MAY, 6 p.m. General Meeting. *The Case for a Theory of Modern Architecture*, John Summerson, C.B.E., F.S.A. [*A*].

FRIDAY 24 MAY. 10 a.m. Symposium on *Family Life in High Density Housing, with particular reference to the Design of Space about Buildings*.

Architecture in Finland

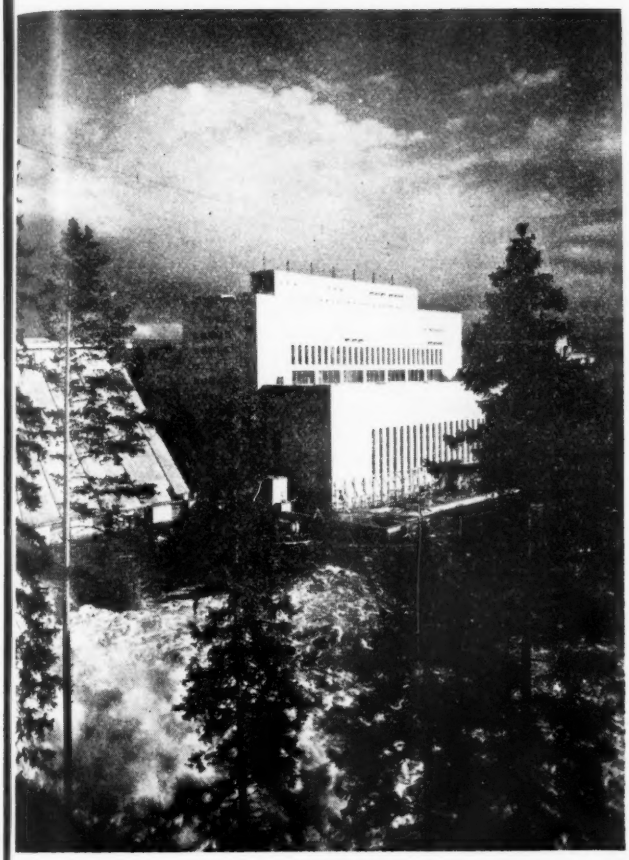
Exhibition



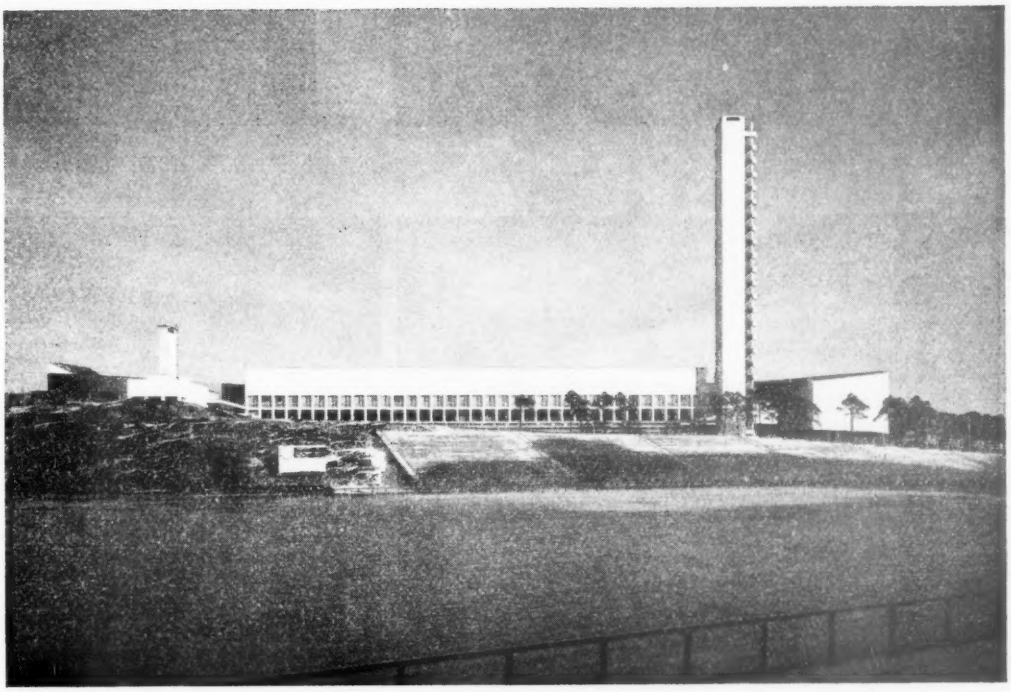
Students' bath-house, technical university in Otaniemi, near Helsinki. Architects: Kaija and Heikki Siren

Opened on 10 April, 1957
by H.E. The Finnish Ambassador
M. Sakari Severi Tuomioja

Professor J. L. Martin, Vice-President
R.I.B.A. in the Chair



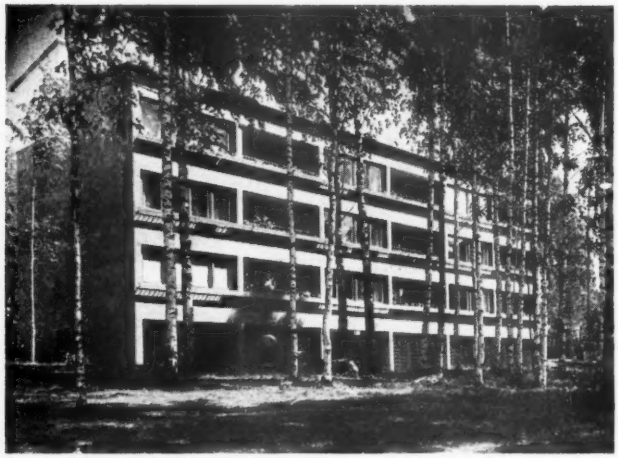
Power Plant at Pyhäkoski, 1949
Architect: Aarne Ervi



Olympic Stadium, Helsinki, 1934–39/41
Architects: Yrjö Lindegren and Toivo Jäntti

Elementary school, Tuusula, 1954.
Architects: Viljo Rewell and Osmo Sipari

Children's house, Tapiola garden city.
Architect: Viljo Rewell

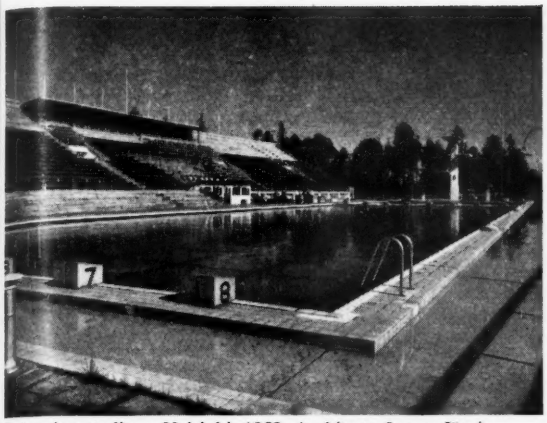


Block of flats, Tapiola garden city, 1955.
Architect: Aulis Blomstedt

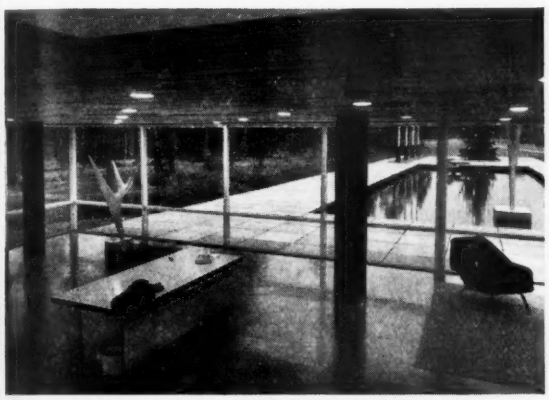
Semi-detached houses, Tapiola garden city, 1955.
Architect: Aulis Blomstedt

Dwelling house, Helsinki, 1953
Architects: E. and T. Toiviainen and Einari Teräsvirta

Elementary school, Meilahti, Helsinki, 1952
Architects: V. Rewell and O. Sipari



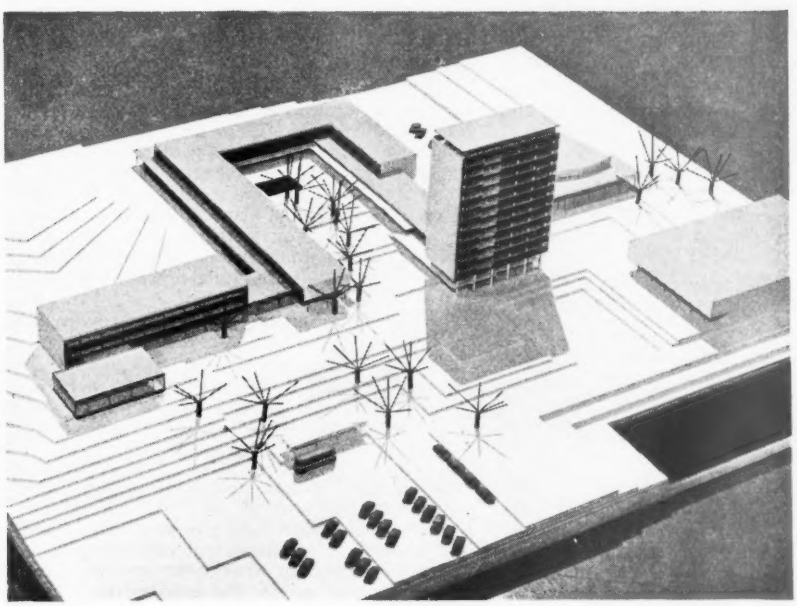
Swimming stadium, Helsinki, 1952. Architect: Jorma Järvi



'Kudeneule' factory, Hanko, 1956. Architect: V. Rewell

Studio Theatre, Helsinki, 1954. Architects: K. and H. Siren

Model of Centre for Tapiola garden city. Architect: Aarne Ervi



The exhibition, which is the first on Finnish Architecture to be shown in this country, has been sponsored by the Museum of Finnish Architecture in Helsinki and was designed by Mr. Osmo Lappo.

Note: Buildings designed by Alvar Aalto are of course included in the exhibition. A selection of these will be illustrated in the May JOURNAL

Building in the Landscape

By G. A. Jellicoe, M.T.P.I., P.P.I.L.A. [*F*]

Read at the R.I.B.A. on 5 March. The President, Mr. Kenneth Cross, in the Chair

MR. PRESIDENT, LADIES AND GENTLEMEN: it is customary to begin an address of this kind by emphasising the honour it confers on the speaker, and this I wish to do with more than usual emphasis, for it is upon a subject that is of serious concern, not only to the profession, but to the country as a whole. Perhaps it is the most important matter affecting our profession today. I should define Landscape as the relationship of objects in space, and we are all aware of the intense pressure upon our land to contain more objects than is comfortable, and objects whose ideas are often in conflict one with another.

It is not possible in so short a time to do more than touch on the subject, and all I can hope to do is to provide food for thought. This talk will be divided into two parts. The first will deal very broadly with four major factors in design; namely the natural elements, the idea of landscape composition, the relative values of objects, and influences both historic and contemporary. The second part will be a detailed study of an aspect of land design that I think is of prime importance and is so often neglected, namely the consideration of ground modelling in relation to building; in short, what to do with your subsoil. I call this second part, Line and Volume in English Landscape.

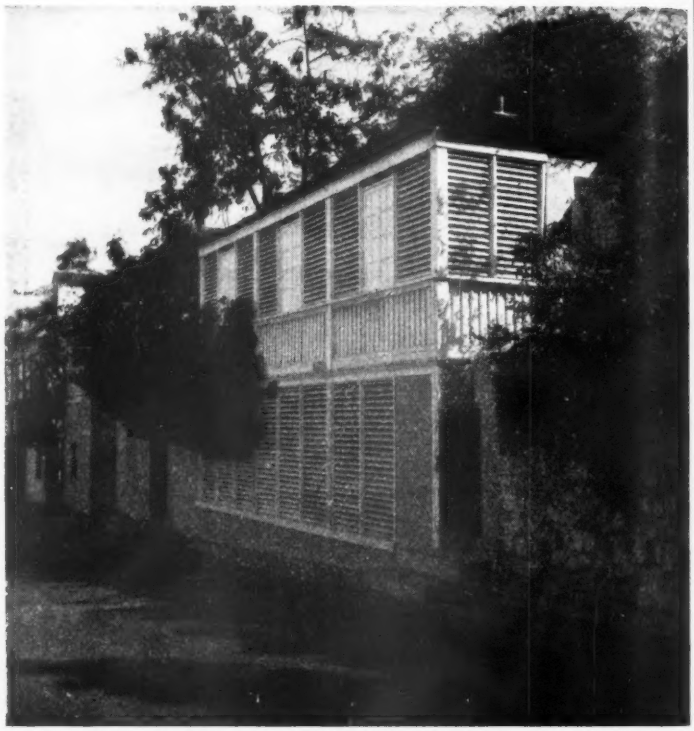


Fig. 1. HOUSE AT NASSAU, BAHAMAS. *A pink and white building in the landscape that has universal appeal. Note particularly the surface treatment that allows the eyes to act stereoscopically and is in scale with surrounding foliage.* [*Photo: S.J.*

PART I

FACTORS IN LANDSCAPE DESIGN

Natural Elements

Before we can even contemplate the aesthetic design of landscape, two vital assumptions must be made; that the objects have in fact fitness of purpose, and that the peculiarities and limitations of eye and brain have been taken into account.

Fitness of Purpose: It was Mr. Christopher Hussey who first made clear to me that such a structure as the Beit Bridge over the Zambesi, so splendid in the landscape, is not in fact a work of man but a work of nature. It makes no more contribution to the world than does a spider's web, because the laws upon which it is based already exist in the universe. When man deliberately distorts the laws of nature to put his own emotion into building, we call it architecture. The extreme to science in the landscape is the folly, and the most extreme, I imagine, this jolliest folly of William Kent. It is fairly safe to say, however, that unless the requirements of nature are initially satisfied, nothing the artist can do can subsequently make a good landscape. Of course there are exceptions, but let us test this by taking two examples, the one a row of semi-detached villas on a skyline, and the second a group of farm buildings. The villas strike our senses disagreeably, and are what we know to be ugly, for very good intellectual reasons. Their disposition is illogical in our climate. The gaps between the buildings, which give the serrated effect, allow draught that makes the gardens disagreeable for men and plant alike. There is no natural protection in the form of hill, tree, or even curtain wall. By way of extreme contrast is this little house from Nassau.

Let us now examine a typical English farm. Here we observe compactness of building, grouped to give protection from the elements, and further protected by trees. The group is set in the environment which nourishes it, and itself has the proper proportion of arable fields and meadow, of hedgerows and trees, gates, and all the paraphernalia of farmland. The first impact on the senses is one of pleasure and indeed I suspect that logical farm groupings have had as much subconscious influence upon our aesthetic judgment as any other building type. This affection for the informal and asymmetrical is all part of our country as opposed to our urban background.

Brain and Eye: It is not really true to say that beauty lies in the eye of the beholder, for it lies in the brain, and the eye is merely a very important channel of communication. This mind of ours is a fascinating study: what it likes, what it dislikes, and how it will provide its own self-delusion. What we do know beyond doubt is that the influence of good or bad environment can create or disturb peace of mind, which in turn must affect judgment, and ultimately the progress of civilisation. The mind would appear most nearly to reach fulfilment when its urge for order is properly balanced with its primitive origins. In a world, therefore, that is tending to mechanisation and therefore to geometry, it is no wonder that we as a profession feel the need of counterbalancing this with the arts arising from natural phenomena. We are like a doctor injecting a counter-bug into the blood-stream of a patient.

The mind receives its visual impressions

of any one landscape as it receives motion pictures in a film, in a series of countless individual views. These it puts together to form a three-dimensional memory of the whole, and I cannot stress too strongly how important it is not to place too much weight on any one view in the landscape, or to think that, because another view is not seen at the same time, it has therefore little influence. It is constantly stated at Planning Inquiries that since such and such a feature A cannot be seen at the same time as B, therefore the reaction of A upon B is negligible. This dangerous fallacy can be better understood if we think in terms of internal planning, where the shape of every room reacts upon the others, although not seen at the same time. On the other hand there is no doubt but that in certain circumstances the imagination can be made to deceive itself despite the intellect to a quite remarkable and astonishing extent. The ancients played fully upon this, and the most interesting modern example is the great mound in Asplund's crematorium at Stockholm, which everyone knows is artificial and behind which lies the railway. I think it is the finest attribute of any designed landscape that the imagination is deliberately encouraged to roam at will beyond the seen picture and into its own pastures beyond. It is not possible for me to explore further this world of the mind, and it is a little discomforting to think that there appears no great advancement in our knowledge of mind and eye since Humphrey Repton wrote his famous work on Landscape.

The eye as the vehicle of information is by no means the feeble eye of the camera. So much of our study of architecture and landscape is made from black and white reproduction, that we tend to forget certain basic factors. We have, for instance, two eyes which are intended to measure distance and volume such as is necessary in forest conditions. There is, in fact, no smooth surface in nature, except perhaps ice. The roundness of, say, an ash tree is felt rather than seen by the brain, and it is in this power to convey a sense of solidity that the ancients, and especially the Greeks, were such masters. Consider a fluted column and the substance of mouldings. I think all buildings should be designed with sufficient of the third dimension to enable the mechanism of the two eyes to function stereoscopically. Shadow and perspective are not enough. Those who would pursue further the study of optics should again study Repton. Here you will find the value of planes of objects, of moving objects, of the panorama that is itself moving, and why this dark and moist country prefers an interesting silhouette to the plain outline of the Mediterranean. You must, however, go to the Greeks for the study of optical correction, without which a building can appear flimsy. But always, please, study from the real and not wholly from books.

Composition in the Landscape

The natural landscape pleases our primitive instincts, but it is not a work of art. We have certain pleasurable emotions when we sit upon a hillside and contemplate a valley with all the attributes of agricultural scenery. But if from this we turn to one of the great Rubens landscapes in the National Gallery, we receive a sense of man's grandeur in the scheme of things that is far above his struggle for existence. It is through the painters that we feel most clearly this singular reaction of one object upon another, a reaction that exists in our imagination only, but is the very core of landscape art. From a total composition by Rubens, let us turn to the St. John on Patmos of Nicholas Poussin; there is no more remarkable example of the quality that unites a most extraordinary complex of objects. The painters are in fact the real sources of landscape study, partly because an idea can be realised more easily in paint and canvas than in the materials of landscape, and partly because no physical landscape can be safe from subsequent deterioration. Consider, for instance, the view of Boscobel by R. Streeter. The date, mid-17th century, is almost contemporary with Rubens and Poussin, and there is no sense of total composition, but here we learn the value of trees in relating one building to another. Without trees these buildings would be composed as badly as any built in the present century. Three views of Windsor Castle and Eton, as seen by painters two hundred years apart, are each in their way equally revealing. That by Hollar, again contemporary with the three previous views, indicates an appreciation of the relationship of architectural form to site; I believe our taste is modelled almost as much on the asymmetrical shape of castles as on farms. The view of Windsor by David Cox shows a beautiful relationship of trees and buildings in group, while that of Eton shows an interplay between individual stems of trees and the buttresses of the college chapel. I could pursue indefinitely this study of trees and architecture, but Mr. Lionel Brett well covered the subject in his autumn address to the Institute of Landscape Architects. 'If I had to isolate one characteristic,' he said, 'it would be that in English Landscape the *architectural* elements are trees rather than buildings.'

Landscape painting went through many uneasy phases during the 19th century, until the arrival of Cézanne. With his clear architecture of building, tree and ground, Cézanne always seems to me to have inherited something of Poussin, and at the same time to be the forerunner of a new world. The 20th-century landscape has finally arrived in the work of Paul Nash, especially in his views of rounded hill and crisp architecture. In the second part of this paper I shall develop the theory that the 18th-century designer felt his ground forms as undulating line, whereas the artist today feels precisely the same ground as rounded volume. It would be impossible to mention all the modern landscape artists who have made their contribution to this art. It is as great a contribution, but one waiting to be sought out, as those of the 18th century. The view of Mousehole by Ben Nicholson is a painter's exquisite interpretation of the interplay between land forms and geometry. Search out Hitchens, Sutherland, Passmore, and you will be repaid beyond measure in

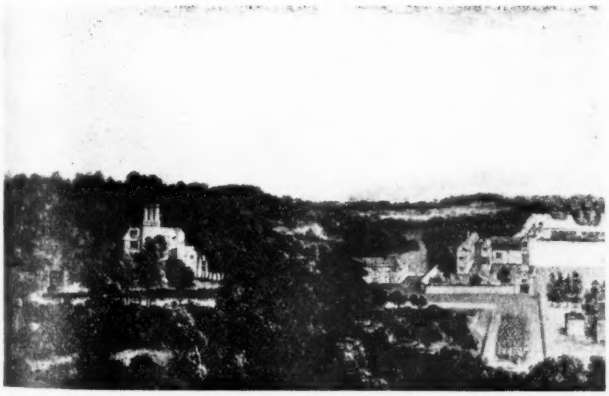


Fig. 2. BOSCOBEL HOUSE, BY R. STREETER (mid-17th century). *Illustrates the architecture of trees. 'Without trees these buildings would be composed as badly as any built in the present century.'*

[Reproduced from 'Painting in Britain, 1530–1790', Penguin Books, Ltd.

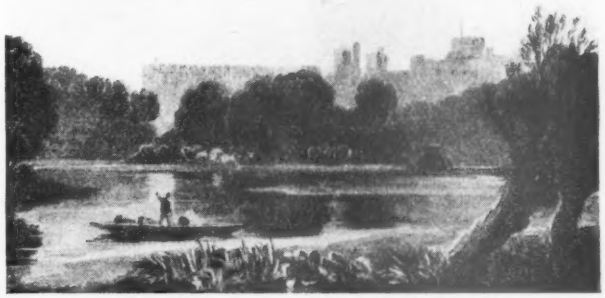


Fig. 3. WINDSOR CASTLE, BY DAVID COX (mid-19th century). *A romantic composition of buildings and groups of trees, peculiarly suited to the English light.*

[Reproduced from 'Early English Watercolours', Connoisseur

your understanding of the world around you. Above all I think we owe most to Henry Moore, who endows a group of inanimate objects with a significance that is outside the understanding of the intellect, but clear enough in its appreciation of values in the modern world.

Landscape Values

The most formidable and most immediate issues before this country, a problem more acute here than anywhere else in the world, is that of the mass produced or mechanical landscape imposing itself upon what may be called the hand landscape. The last time a major invasion like this happened was in the political sphere and was that of the Romans; in the same way fierce pockets of resistance heroically established themselves in various parts of the country. But on that occasion a higher civilisation was conquering a lower, and a truer analogy with today would be the Roman conquest of Greece. In the same way we all hope that the values of our ancient landscape will survive and be sympathetically absorbed by those of the world which is upon us.

The issue is clear. Dr. Hoskins divides the English landscape into three broad periods. Until 1570 the predominant idea was the clearing of the forests, and Gothic architecture, based upon the tree form, sprang up among the clearings. From 1570 to 1770 agricultural England was at its zenith and most peaceful, and here we have Renaissance architecture based on the human form. Complementary to the architecture was the English park. From 1770 onwards the machine slowly took the place of the individual hand, and today is master of the scene. Can giant cooling towers, atomic power stations, overhead pylons, motor roads, be reconciled in the same landscape with buildings of animal, vegetable and human scale? Sylvia Crowe has attempted a reconciliation in her *Tomorrow's Landscape*, and I suppose we are all agreed that if we could reserve three distinctive landscapes, we should be satisfied. These three landscapes are, firstly, the primitive natural landscape to which we should constantly turn to sustain our biological values; secondly, the natural landscape without any sense of scale, into which would fit the monster structures of power, whose job it is literally to tap the resources of the universe too prodigious for us to comprehend; and, thirdly, the humanised landscape which is the mark of civilisation. The last category concerns us most, for not only is it invaded by members of the second, or monster category, but is now for the first time at war within itself. The cooling tower is an example of invasion of the human landscape, for the same tower can be beautiful or hideous solely according to where it is set. The juxtaposition of human buildings within the human landscape is a much more complex problem, and it is vital that, before we study the merits of a building architecturally, we study its philosophic value in relation to its environment.

I will, if I may, crystallise this question into a single example from the scramble for towers, which has fortunately placed the issue before us all exceptionally clearly. It concerns a first-rate architect, Professor Robert Matthew, a first-rate building, a first-rate town planning and volume relationship to environment; and yet gives pause to full approval. This is the proposed New Zealand House. I am one of those who feel that ultimate approval cannot rest with our profession, which is primarily responsible for aesthetics, but rather with the country as a whole, which is concerned with the values of civilisation. Oddly enough, the issue is well shown in a Dutch painting in the adjoining National Gallery. Observe, first, the scale of the central landscape, with its bridge and memorial column; and then observe the dwarfing effect upon this by the structure on the right. Then observe the picture as a total whole; the values have changed, and something of stature has gone from the central landscape; nevertheless we feel that the final work is greater in idea than any of its parts. It seems to me that the great height of New Zealand House must draw to itself values that lie in its classical environment, that Nelson and the Duke of York will shrink a little on their columns, and that our ceremonial part of London, so small and yet so ingeniously magnified in stature, will become a toy. Yet the question one asks oneself is whether, since in fact in the modern world such ideas are in themselves of less significance than in the past, it is not appropriate that they should now be absorbed into a bigger picture, as in the Dutch painting. In contrast, a very different reaction comes from Mr. Stirling's design for the new civic centre at Plymouth, apparently a similar problem. To my mind his tall civic building is well related to church and Guildhall, and contrasts happily with both hills and horizontal building.

Continuity of History

Of less spectacular urgency, but perhaps of deeper importance than the relationship in the dimension of space, is that in the dimension of time. Unlike the whole of the rest of the animal and vegetable world, which reaches a climax and then, all else

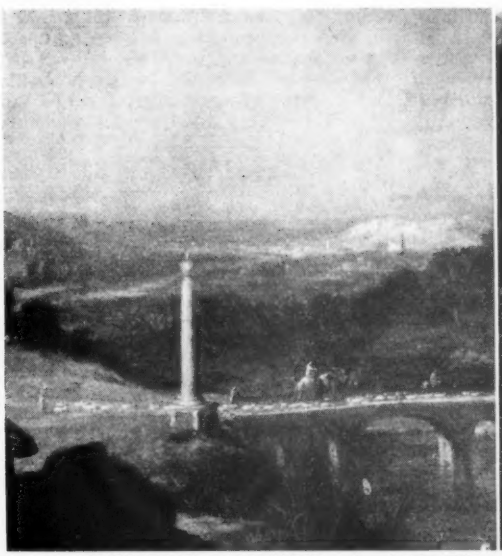


Fig. 4. THE FINDING OF MOSES (Breenberg): CENTRAL LANDSCAPE ONLY. *This painting in the National Gallery, a few hundred yards from the proposed New Zealand House, illustrates the problem of landscape values in the modern world. When isolated from the rest of the picture, the central landscape attains a scale that is heroic.*

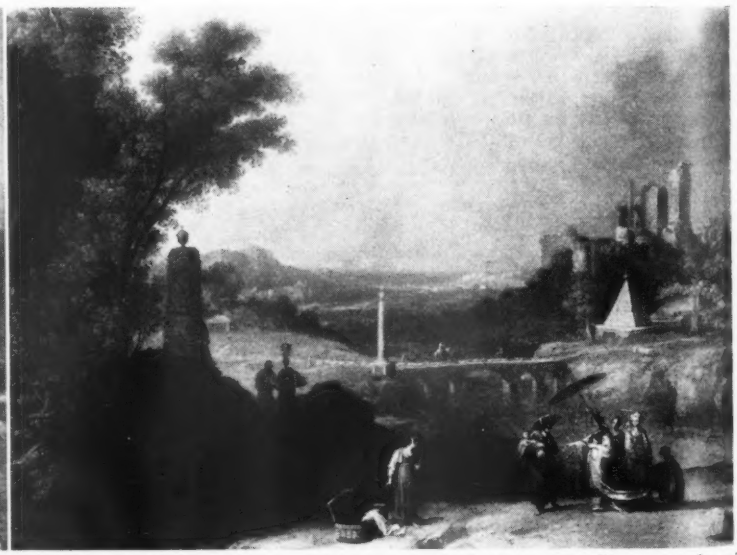


Fig. 4*a*. THE FINDING OF MOSES: WHOLE PICTURE. *The central and heroic landscape is now dwarfed by the larger buildings on the right, but the conception of the picture* as a whole *may be grander than any of its parts.*

[*Reproduced by courtesy of The Trustees, The National Gallery, London*

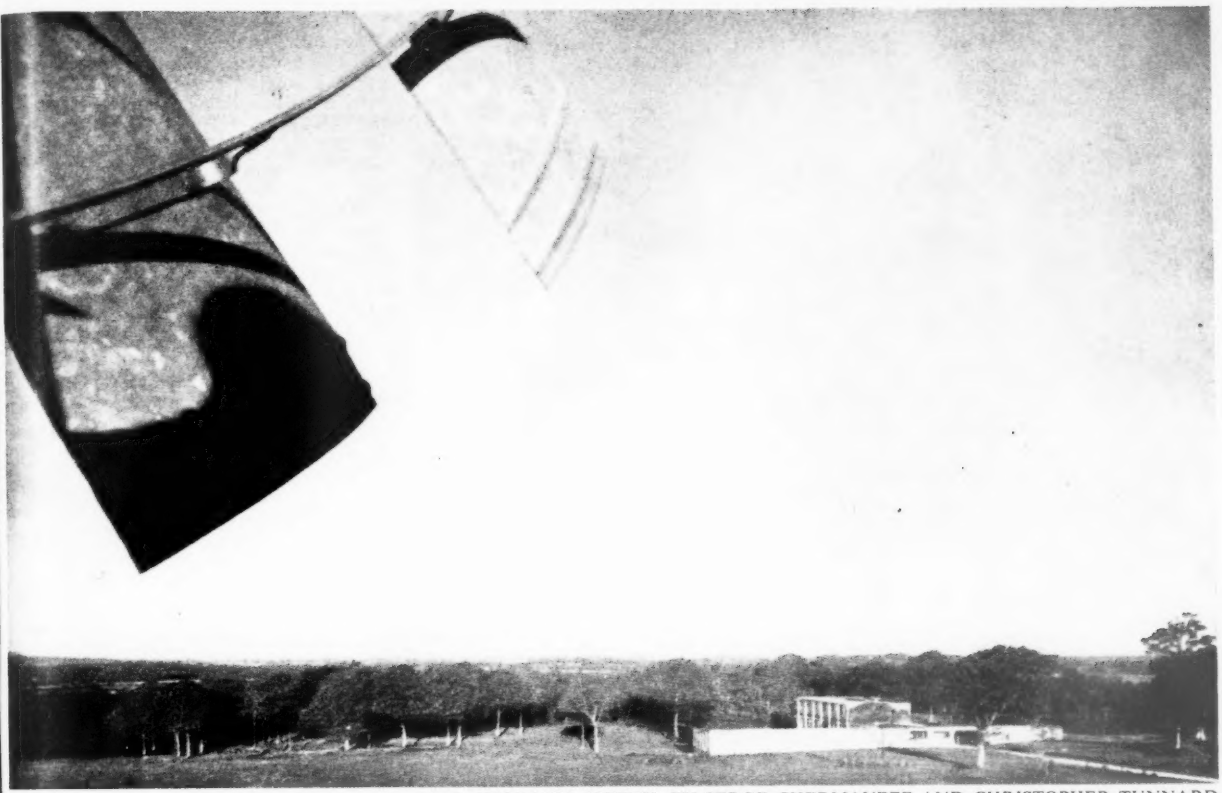


Fig. 5. HALLAND, SUSSEX, BY SERGE CHERMAYEFF AND CHRISTOPHER TUNNARD. *All architecture is part of the continuity of history. This scene has a clarity of thought reminiscent of Greece, the source of all Western civilisation; in many ways it is a forerunner of the landscape of the modern school.* [*From 'Modern Gardens' by Peter Shepheard, Architectural Press*

being equal, stays put, man is in constant flux. Everything we think and do is part of the continuity of history; I am convinced that it is this quality of being a link in the chain between past and future that ultimately ensures the theoretic, if not actual, survival of any building through the centuries. To illustrate this I am showing six contemporary works, each of which in its own way awakes a deep response of historic continuity and is a record of the variegated influence of our past.

The first is the King and Queen of Henry Moore, which carries us back beyond the Renaissance architecture of man and of the Gothic architecture of trees, to primitive man of Stonehenge and Avebury, concerned with the ground and what lies underneath. The sculpture of Moore can be associated with the modern or the very ancient, but with nothing in between.

The second is Halland in Sussex by Serge Chermayeff, with landscape by Christopher Tunnard. The clarity of thought takes one back immediately to Greece, the source of all intellectual art of Western civilisation.

The third is housing in East Anglia by Tayler and Green, which in this instance retains effortlessly the same significance and value in the landscape that is the historic relationship between man and the soil.

The fourth is Frederick Gibberd's plan for Harlow New Town, which has grown from the English complex of the agricultural field patterns. It is my interpretation

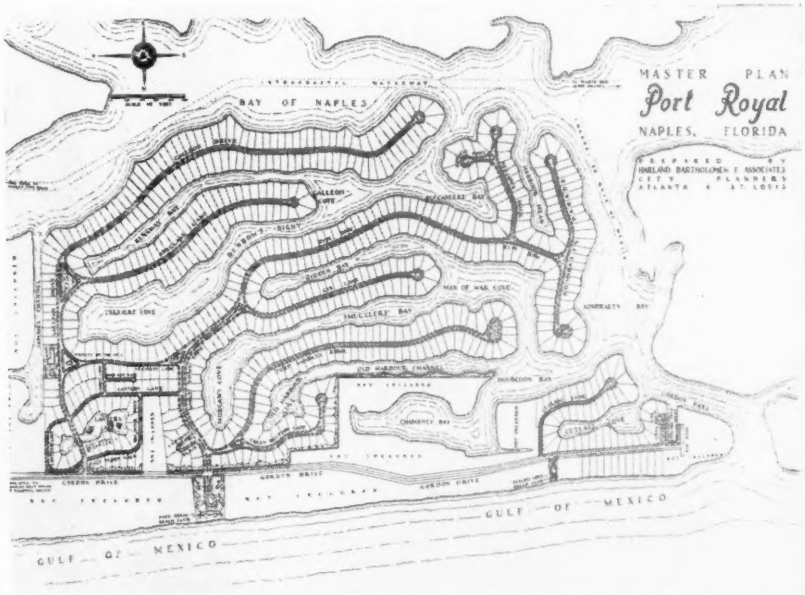


Fig. 6. PORT ROYAL, NAPLES, FLORIDA. Harland Bartholomew and Associates, City Planners, Civil Engineers, Landscape Architects. *The creation of building plots from a swamp, with waterways at the end of each garden plot. An example of creative landscape that is both good business, imaginative, and happy nonsense.*

[*Reproduced from 'Journal of the American Society of Landscape Architects'*

Fig. 7. THE SUSSEX DOWNS. *The tree architecture of the weald is very agréeable, but a more emotional quality of the English landscape lies in the hills. The appeal is largely biological association of ideas, and is one that all the more requires to be preserved and developed in a mechanised and geometric world.*

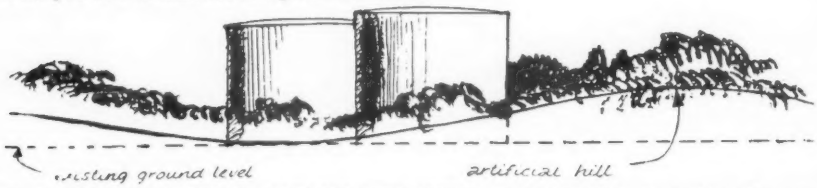


Fig. 8. ARTIFICIAL HILLS, HARLOW NEW TOWN. Frederick Gibberd, Architect-Planner; Sylvia Crowe, Landscape Architect. *The hills are made from waste subsoil partly to conceal the gasometers, and partly to add interest to the landscape. Subsoil arising from most building operations in the country can be used creatively and economically on the site.*

[*Reproduced from 'Tomorrow's Landscape', by Sylvia Crowe, F.I.L.A., Architectural Press*

Fig. 9. HOUSE AT KEVINGE, SWEDEN, BY SVEN MARKELIUS. '*Observe how the gentleness of the ground modelling emphasizes the lines of architecture.*'

[*Reproduced from the 'Architectural Review', June* 1947

that we have here the patterns of an old world seen for the first time by air travel, and the impressions put through the aesthetic digestive organs. The Harlow Plan and the buildings intended to rise on the plan are to my mind related to the way of thought of the Mousehole of Ben Nicholson: a beautiful relationship of the ideas of geometry and natural form.

My fifth example is the Youth Hostel design for Holland House by Casson and Conder. The historic fragment has gained, I think, immeasurably by the new buildings; there is an interplay between the old and new that makes this design one of the most interesting I know for its study of abstract sculptural form in architecture.

My last example is taken from the pages of the ARCHITECTURAL REVIEW of some twenty years ago. It is a fragment of Lubetkin and Tecton's Dudley Zoo. In its own way this work has not been surpassed for its imagination, and I think points to a great truth underlying the relationship of all objects in space as well as time: that objects of different kinds can be united, *provided they contain the poetry of their subject.* How else can we explain a zoological gardens of the 20th century being in harmony with a castle ruin of the Middle Ages? The architectural shapes and curves inspired by animal as opposed to human form have no normal place in the history of architecture, and it is this poetic quality rather than a very able technique of landscape that has really provided the unity.

A Creative Landscape

Because I feel that ultimately it is the positive and even aggressive outlook to landscape that is most required today, I have selected to complete this first part the liveliest examples of the kind of creative landscape that I admire so much. The first is the capital of the Punjab, by le Corbusier, Maxwell Fry and Jane Drew. The second is a magnificent sports field from Mexico. The third and most exciting is from Miami. The lagoon between shore and beach is so shallow that some years ago it struck the imagination of a developer to create artificial islands by pumping material from the sea floor. These were laid out in building plots, and are today an Arcadia of houses and trees with gardens stretching to the water's edge. It is an example of identity of interest between a courageous private developer and the community at large. I cannot resist also showing you another example from Florida, now in course of construction, where another Arcadia is being created from a swamp. The simple process of creating waterways at the end of each garden by creating simultaneously good site plots, is plain but imaginative sense (*Fig.* 6).

PART II
LINE AND VOLUME IN ENGLISH LANDSCAPE

It has been pointed out by Nikolaus Pevsner in his Reith lectures that the Englishman has been more concerned with line than with volume. I think this is true as

applied to the historic centuries as we know them, but I cannot help feeling that these times are sandwiched between prehistoric and modern times, when man sees the world in a very different way. Avebury, Stonehenge, and Henry Moore are to my mind closely linked, and it is because we are beginning to see the curves of landscape in a way wholly dissimilar to the 18th century, and because of the vast possibilities of landscape art great and small, which this reveals, that I want today to pursue this subject in detail.

As Sir Kenneth Clark has observed in his *Landscape into Art*, the idea of the

Fig. 10. PLAYGROUND, DENMARK, BY EYWIN LANGKILDE. '*The subconscious biological appeal is obvious.*'

Fig. 11. HOSPITAL AT ZÜRICH, LANDSCAPE BY GUSTAV AMMANN. *Hills made from subsoil. The emotional content of these forms makes this one of the most interesting landscapes of modern Europe.* [*Photo: S. J.*

English School of Landscape Gardening properly begins in that area so fascinating to Englishmen, the Venetian mainland. The background to Giorgione's *Fête Champêtre* might well be an organised English park. Palladio placed his geometric Rotunda on ground whose undulations contrasted with his sense of repose, stability and order. It is one of the curiosities of aesthetics that, whereas a modern structure enjoys the same landscape setting as a Palladian country house, in point of fact the basic appreciation is different. As in this view of Prior Park, the Palladian saw the land as surface curve only, a line of beauty suggestive of Hogarth. His one determination was to push away reality and design an idyllic setting; what happened below the surface was no concern of his. The modern, on the other hand, being a realist and knowing very well the formidable properties of matter underground, sees and understands a hill as a solid.

It is at this point, however, that the modern departs from the rational, for there is no doubt that the rolling shapes of the comparatively useless Sussex downland have a deeper emotional appeal than the useful weald. This appeal springs from several causes, one of which is undoubtedly biological association of ideas and another the sense of antiquity. Every aspect of the downs is in opposition to the mechanical age, but how important it is to use and develop this source of emotion to enrich the geometric world! I think in principle the aesthetic difference between the 18th century and ourselves is that the former contrasted massive weight of building with the delicate curved line of ground, and the latter are tending to contrast delicate line in structure with massive ground swell.

An interesting example of how different can be the outlook upon the same landscape by one person or one age is my own personal experience over Primrose Hill. An original design of a few years ago interpreted the hill as an extension of Regent's Park, and placed upon it an elegant pavilion as a kind of crown. Although the hill itself remains unchanged, I am now inclined to interpret the hill as an extension of the rolling lands of Hampstead Heath, and as such it would remain primeval and

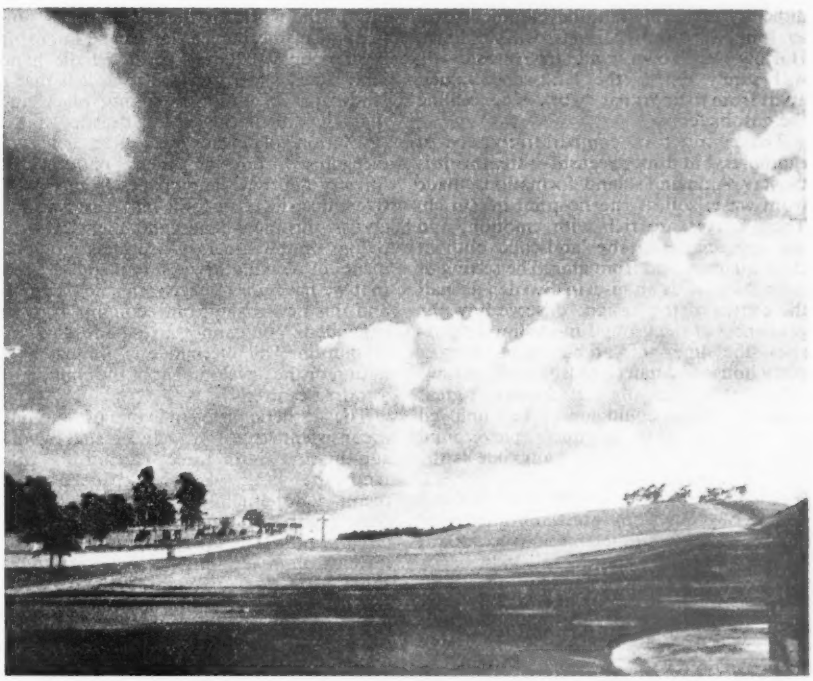


Fig. 12. CREMATORIUM AT STOCKHOLM—ASPLUND. '*The imagination is released . . . equally in the dimensions of time and space.*' [*Reproduced from 'Gunnar Asplund Architect', SAR*

uncrowned. The first outlook is a study in line, the second a study in volume.

The Chinese have always had this sense of volume in their art. It may be that modern England and ancient China are more closely linked than is at first apparent. Both civilisations are in the grip of the machine of the universe, the one mechanical and the other biological; and both value as most precious the accidental. In China the accidents of nature, thunderstorms, waterfalls, and anything which shows a flaw in the workings of the universe; in England we value the unperforated stamp for much the same reason. This lovely 9th-century screen comprehends the rounded hills of landscape as we tend to comprehend them today. Quite enlightening is this design of modern architecture and rounded forms by a student at Hong Kong University; the sensitivity of the East to natural environment seems to me to be far more than that of the average Westerner.

In England we are only beginning to understand and develop this aspect of design, and I have been able to find very few examples of ground modelling. The Hope cement works were started in the Peak District before the war, and the model for a future fifty years' planned development of quarrying was made some twelve years ago. Apart from the clay workings, vast extractions of stone had to be made in the hillsides. The attack on hills in such an historic position seems an attack on the very body of England, which indeed it is, and the arts of illusion have been used to recreate the hillside by waste material, and thus reduce the apparent breach in the hill. The work is progressing partly according to the original plan, but indicates the difficulty of seemly land development over so long a period. Miss Crowe's hills at Harlow New Town, made from waste soil, will surely enrich the landscape values, apart from their primary work of concealing the gasometers.

These are two comparatively robust examples, but a more sensitive treatment is Gustav Ammann's land formations made from waste soil at the hospital in Zürich. These curves are rich with emotion, and are appreciable in the landscape both at close quarters and from afar. The setting of Sven Markelius' house in Sweden is half the charm of the design: observe how the gentleness of the ground modelling emphasises the lines of architecture. Almost every house and indeed most buildings have subsoil that is usually carted away at great expense when it could so well be employed on the site. This children's playground from Denmark by Eywin Langkilde is the most enchanting illustration of my subject. It is a very good study of line of tree and volume of ground, but I show it primarily, of course, because the subconscious biological appeal is obvious. Such an essay in life leads me to the most famous of all modern hill forms, Asplund's crematorium at Stockholm. Apart from being a masterpiece of modelling, it also contains nearly all the factors required in landscape described in the first part of my paper. The imagination is released beyond measure, and equally in the dimensions of space and time.

As an epilogue I will finish with some colour slides by Mr. Gibberd, of Epidaurus, Delphi, Athens and Sunium. It is proper to say that this building in the landscape of ancient Greece has never been surpassed.

VOTE OF THANKS AND DISCUSSION

Mr. Frederick Gibberd, C.B.E., M.T.P.I. [*F*], moving a vote of thanks to Mr. Jellicoe said:

This subject is so large that architecture only plays a small part. Mr. Jellicoe did say that he could only touch on the subject but I feel that he has done a great deal more than that. I think that he has made penetrating observations which are of tremendous value to us. I feel that it is really my duty to stick to what he has said rather than to start any hare chasing over landscaping.

There is one point on which I want to contradict Mr. Jellicoe, and it is on a subject about which I know far more than he! When he was considering the value of the accidental he said: 'In China they value the accidental in nature; in England we value the unperforated stamp for much the same reason.' Come, Mr. Jellicoe, the value of the unperforated stamp is summed up by the word 'scarcity'. All stamps are perforated and therefore we go to some trouble to get the unperforated variety.

The section of the lecture which I should like to mention is summed up in these words: 'The most formidable and most immediate issues before this country, a problem more acute here than anywhere else in the world, is that of the mass production of mechanical landscape imposing itself upon what may be called the hand landscape.' I feel we have to accept that a landscape revolution is taking place and that this revolution is as drastic as the revolution of enclosure. Huge fields of mechanised farming, new patterns of forestry and new land shapes from extractive industries have come into existence and across this new landscape there are the pylons of the supergrid, ruthless embankments of new motorways, and so on. I feel that we have got to accept this new pattern and this new scale if our economy is to be expanded. You cannot arrest a mechanical revolution. The alternative is gradual stagnation or the development of the country as a tourist centre.

The aesthetic problem is one of retaining a consistent scale. Mr. Jellicoe suggested a sub-division into three categories, wild landscape, large scale landscape and he mentioned humanised landscape. Clearly these are tremendous problems of regional design and the wild landscape will be invaded more and more. We must have some plans for regional development. It was splendid to hear Mr. Jellicoe say, 'It is the positive and even aggressive outlook to landscape that is more required today'. I think actually he made a bad choice with Corb's capital of Punjab. It is aggressive but it is an invasion of the humanised landscape. As long as a city is a place where families dwell I think it should be human in scale and its pattern should be more subtle than a giant gridiron.

The mechanical revolution has a great effect on ground modelling—as Mr. Jellicoe put it, 'What to do with the sub-soil.' His remarks on ground modelling and on the earth as volume rather than line were extraordinarily interesting and opened up fields of new aesthetic experience. Mr. Jellicoe has himself explored these fields and he showed the grand schemes for the Earle cement works and the equally masterly and poetic design of the Hemel Hempstead town centre. How sad it is that the Development Corporation could not rise to the occasion.

I have pleasure in proposing this vote of thanks for a most distinguished and most stimulating lecture.

Miss Sylvia Crowe, F.I.L.A., seconding the vote of thanks, said: Knowing Mr. Jellicoe we must all have expected to have something very stimulating this evening and to hear something that would start us thinking along new lines, but I think the difficulty has been that so many new lines of thought have been opened up that I am just left standing, wondering which hare to chase. I cannot refrain from chasing a hare whenever I see one put up.

Perhaps the line of thought which fascinated me most was the affinity between modern landscape and the prehistoric, because I think it is so true that the modern landscapes, the man-made ones of cooling towers, radar telescopes and so on are extraordinarily like the landscapes of Avebury and Stonehenge. You have the solidity of the earth combined with the immensity of the universe and in neither case have you got the human scale connected with it. That is the great difference between the present age and the past age where everything was brought down to the proportions of the human body in the glorious egocentricity of Renaissance man. He was the centre of the universe.

Now, the great question is, how far can we be content with our own position, our feet on the earth and our heads in the sky and a scale that we can comprehend with the intellect but which has no connection whatever with our bodies? I think perhaps, as Mr. Jellicoe has said, just as there were certain designs which formed links in historic time so perhaps we have to find some designs now which will be a link in scale, because although I think we can live in this superhuman scale sometimes and in some places, I also think that sometimes we are going to need the cosy reassurance of the old classical human scale.

I must not spend any more time chasing hares but will say how happy I am to second the vote of thanks to Mr. Jellicoe for a delightful and stimulating talk.

Mr. M. Tauté [*A*]: I should like to know whether Mr. Jellicoe feels, as I do, although I do not know much about landscaping or town planning, that these beautiful new towns are a little bit lacking in human scale. They seem to me to have too much open

space about them. I think the human being is far happier and better placed in some of the old towns and villages where the scale is smaller, cosier and more human and where shops, churches and houses jostle each other cheek by jowl.

Although the newer towns have been carefully thought out and are beautiful there seems to be too much fresh air round the buildings. Is there no hope of getting something cosier? It is a bloodless and amorphous view which you get of a town or a point block, with occasionally a tree left in the landscape to remind you that there once were such things, and, that is all. These things can be appreciated on the screen and on the drawing-board, but when you have to live in towns like that—I do not live in one—you would surely be afraid because somehow there is nothing behind them. You could not get your back to the wall, as it were.

Mr. G. A. Jellicoe: I feel that the speaker has raised an interesting point because from the ground landscape point of view whether a town is spread out or compact, affects the design very considerably. At the beginning the new towns were designed openly really as a continuation of the garden village idea, but it was not long before it was found out that the towns were too spread out and now they are being made more compact. I think the example I showed, the town at Harlow, occupies a comparatively small area. The historic town, with its very solid and dense core working out to a lighter fringe, was more cohesive than a town composed of a series of villages which is simply adding one section on to another. I think it was only at the beginning that the new towns had this low density because the density has since gone up very considerably and I think you now get this rich biological feeling which the speaker wants. There are not enough walls at the moment to put your back against but I am sure they would build walls if they were allowed to!

Mr. G. V. Charles [*A*]: With regard to the question of density, as Mr. Jellicoe rightly pointed out, we have no land to spare and he also gave examples of people creating new land on which to build. He showed us some pictures of the Flemish-Dutch painters but he did not make mention of Holland where they have an even greater demand on their land than we, and where they are and have been practising for centuries all three of the points Mr. Jellicoe referred to.

The question of building new towns and making them look like villages has, I think, been solved in Holland. Their recent developments, although too geometrical, make a clear distinction between the town and the country. The land reclamation taking place there is on a vast scale. I have heard it said by one of their town planners: 'We cannot do any real town planning in this country because there are no hills.' It is not quite true to say that they have no hills but they are practically doing away with one of their hills in connection with a cement works and that has been landscaped to preserve the illusion of a hill. They are taking the chalk they require from the interior. I wondered what Mr. Jellicoe would suggest for their flat landscape.

Mr. G. A. Jellicoe: I think that each country should stick to its own last. The idea of English landscape is small hills and the idea of Dutch landscape is flatness, and from that has come an architecture sufficiently good to influence Western civilisation. I have seen these reclaimed areas from the air and they are entirely geometric. Such English landscaping as I have seen in Holland is, I think, very second-rate. Where they stick to their pattern of flatness, sky and water, the architecture is sufficient to provide all the interest that is required. England and Holland provide a very good contrast because the two countries are quite different. I do not agree with the speaker that the Dutch have no scope within their particular sphere. I think they have, and I think it would be a pity to create hills in a land which has no basic feeling for them.

Mr. L. N. Fraser, M.T.P.I. [*S*]: I came to hear Mr. Jellicoe talk about buildings in the landscape, particularly very large-scale buildings. In Essex there is to be a new nuclear power station in a landscape which is not very dissimilar to some parts of Holland. The power station itself has had the benefit of the best architectural advice and will, I think, be a very fine building. It will not look anything like Bankside but will be a contemporary building and the difficulties are these.

The sheer bulk of the power station, several hundred feet high to the top of the reactors, will be seen in a landscape of estuary and sky with no strong colours and no big forest trees. When the power station is built, however, it will then be necessary to get the power away and there is now a new problem in this country created by the necessity for having big switchgear and sub-stations. There is a good example of that near Elstree, just over the Watford Bypass. It is a 275 volt switchgear and sub-station to deal with the new grid. Some of the structures in that switchgear are 45 ft. high and others are 33 ft. high and the one at Elstree is made of reinforced concrete untreated, with a mass of gear, wires, switches and transformers. A thing like that, which covers 10 acres, has to be put next to the lovely power station. The architects' prospectus does not show this. I do not blame the architects for that because it is an accident that two different departments are operating. One department is building the nuclear power station and the Central Electricity Authority is building the switchgear.

It is a practical problem. What is to be done? Should one dig a hole and put the switchgear into it—there are no technical difficulties about doing that—or should one use the spare soil from the power station and create shapes and mounds round the switchgear station, or should one accept the switchgear station and try to like it?

As I have already indicated, it is 45 ft. to the top of the frames. A lot can be done by planting but it is something of a gamble because of the soil conditions and the winds and so on. The point which has been worrying me is whether one should try to do something with the subsoil—pile it up or take it away and lower the switchgear station and rely on tree planting—or try to put some screen wall up which is related to the power station construction. I should perhaps say that the reactors, which are 90 ft. high, have glass cladding round them according to the design of the power station. If that is done with the reactors, should the same be done with the switchgear which transfers the power to people's homes? There will also be a row of pylons leading away into the remote landscape. It might be said that it is exciting to see these pylons because it is the last place in the world you would expect to see a power station, but that is not the local opinion.

Mr. G. A. Jellicoe: That is rather a long question. It is, of course, absolutely to the point in the modern world and it comes into the category of landscape values. I know the site mentioned by the speaker. Supposing there were no human buildings there at all (and there are), I think the answer would be to let the power station be a monster building. The fact that the two groups of buildings are not in harmony means surely that there must be some functional inefficiency between the two departments.

The moment trees are introduced there enters a human scale that would probably be discordant. I think the bareness is probably right, but with one reservation. In addition to the monster shape, and there will be others all over England, at ground level there will be human beings and these need protection from wind and rain. This seems to be some excuse for introducing planting. But theoretically the aesthetic is solely between monster structures and ground.

The speaker has raised the point that in fact wherever these monsters go they are going to clash with the humanised landscape; there lies the trouble. There is again a clash when pylons cross the landscape. If there are houses and people within a reasonable distance then I think one is justified in using illusion so that the houses and people do not seem to be on top of the monster. It is the fault of our civilisation and if we could get in in time we should have certain reservations of landscape where these buildings would look magnificent. Indeed, if they do not look magnificent it is probably because they are not designed efficiently.

Mr. W. G. Bor [*A*]: I wonder whether Mr. Jellicoe could say a little about landscape in towns. The problem of creating landscape in towns is a very real one now that large areas are being re-developed. There is the one problem where you have a fully matured landscape as at Roehampton, where blocks are raised between the trees and the trees are lower than the blocks, but I think most people would agree that in general they provide a very good foil to the new architecture arising there. On the other hand there is the problem of developing

large slum clearance sites where there are hardly any trees and creating a new landscape. One of the difficulties is the question of tree planting. Even if trees were planted, and that I believe is rather expensive, the problem still arises that once the trees were fully mature the end of the useful life of the buildings might be reached and it would probably be desirable to pull the buildings down and start again.

Mr. G. A. Jellicoe: Of course, the creation of parks in towns has always been a major problem. It is a question of how you see that park and whether you see it as part of the landscape coming into the town. I think the first thing to do is to study the ground. I like tall buildings immensely when they appear to rise from undulating land. A very good example of an undulating park, which is over 100 years old, is Central Park, New York. It is so rich in itself that even with thousands of people in it, it does not seem overcrowded. The present-day tendency in park design is to separate people, and ground modelling, I think, is more important than trees in this respect. It is true, also, that you have to wait for trees even though you can put in trees of quite large size. On Hampstead Heath there is a wonderful relationship between ground, trees, and buildings.

Mr. F. T. Bush [*A*]: Is it not the hardness of the outline of these monsters that most of us object to? I can think of a monster in the Fens, Ely Cathedral. You see that for miles and yet the silhouette is pleasing. It is the hard outline, I think, which is the offensive part.

Mr. G. A. Jellicoe: I should say that the speaker is partly right. This climate, as I mentioned earlier, is moist and rather dark and the eye tends to go to the silhouette rather than to the building itself. We have always hated harsh outlines. The modern shapes are beginning to be very complex in outline, especially now that the doings inside are beginning to be exposed.

Miss J. F. Adburgham [*L*]: On the question of cladding, surely it has always been held, in respect of Tower Bridge, that it was an original mistake to cover the whole structure with a good deal of masonry. Has it not often been said that it would have been best if we had seen the lines of the bridge proper? Does one not go on from that to the fact that we must accept that these exciting new structures are something of a revelation and that we must become sensitive to their virtues and not set out to be condemnatory before they fully exist?

Mr. G. A. Jellicoe: The only point I have to make there is that Tower Bridge is the exception which proves the rule. I do not think anyone would want to lose the stone!

The vote of thanks was carried by acclamation.

Mr. G. A. Jellicoe: I have nothing more to say except to thank you all very much. On the question of the unperforated stamp I should like to say that I agree entirely with Mr. Gibberd.

William Richard Lethaby 1857–1931

A Symposium in Honour of his Centenary

I. FORMATIVE YEARS

By Brian Thomas, Master of the Art Workers' Guild

PROFESSOR LETHABY is to me rather like the central personality of a play, whom the other characters discuss but who never actually comes on to the stage. I never saw him in the flesh, but three times he has loomed large in the background of my life.

First, it is extraordinary how vividly his spirit lingers in the Art Workers' Guild. He was one of the Founders as well as a Past-Master, and there remains on record a sketch programme he wrote in 1883 of the mighty works he proposed that the Guild should perform—including among other things the founding of what was to be the Tate Gallery. This fragment reveals something of that faculty for audacious and statesmanlike planning which surely was his greatest gift—a faculty which makes him comparable to Archbishop William Temple and gave him an influence more radical than that of Lutyens.

He came again into my ken just before the Second World War when I was an art student at the Byam Shaw School. My principal was the late Ernest Jackson, A.R.A., who had formerly been one of Lethaby's carefully chosen team of teachers at the Central School, founding the Lithography Department which ever since has been one of the chief glories of that school. Jackson spoke of Lethaby's magic touch in his day-to-day dealings with staff and students, when he would often express a world of insight in little more than an inflection of the voice. It may be worth mentioning that Jackson's interpretation of Lethaby's educational theory, particularly in regard to what is meant by a 'general' education in art, differed fundamentally from ideas which have recently been put about as Lethaby's to lend respectability to certain art examinations.

But I first heard of Lethaby far earlier in my life—in fact, in my nursery; for I was born in Barnstaple, where my grandfather was the architect to whom Lethaby was first articled, Alexander Lauder. It is my conviction that Lauder had a vastly greater formative influence on Lethaby than has ever been recognised. So, if it should throw some light on Lethaby's beginnings, it may not be irrelevant to occupy space in a tribute to him to say something about his first teacher.

Lauder was twenty years older than Lethaby. He had been brought up by an uncle in Scotland, where his chief boyhood friend had been Alexander Muirhead, later to be F.R.S. and a physicist who, with his assistant Oliver Lodge, has as good a claim as any to be considered the inventor of wireless telegraphy. Lauder was articled to the architect Black of Edinburgh, but was allowed to break his articles to follow a passionate desire to study painting. At the Trustees' Academy, under Robert Scott Lauder—presumably a relative—he won the chief award, and is said to have exerted an early influence on such fellow-students as Hugh Cameron, Peter Graham and the great Orchardson. He also won a few medals at international exhibitions. His career as a painter was cut short by the death in financial difficulties of his father, John Lauder (of the Bass), an intelligent engineer working in India, among whose more eccentric achievements had been the discovery of the first artesian wells in Tottenham Court Road. Alexander had then to play for safety and settle down as an architect in North Devon, where his mother had connections. He took a leading and enlightened part in the civic, political and religious life of the district. His mayoralty of Barnstaple in the year of the Golden Jubilee was at the time regarded as a landmark in the history of a borough which claims to be the oldest in England. He won architectural competitions and built up a practice extending far into Somerset. He was consultant architect to most of the big local landowners, and Lethaby himself has said how much he learnt about the purpose of architecture from helping to design functional buildings for the farms on these estates.

Lauder was far from being a conventional architect. Apart from the diversion of politics, he spent much of his time in writing erudite and Ossianic poetry, which he published anonymously and illustrated with pen drawings of an unusual personal flavour and extraordinary virtuosity. He revelled in craftsmanship and would decorate many of the houses he built with huge sgraffito murals, terracotta friezes and high-relief ceramic tiles, all carved or modelled with his own hand. He experimented endlessly to produce bricks of different kinds which would weather well, and was always inventing new sorts of cowl, ventilator and drainage system, some of which other people patented profitably. Most important of all in view of his association with Lethaby, he concerned himself with improving the training facilities for craftsmen, which in a provincial town like Barnstaple in the mid-nineteenth century must have been pretty meagre. He used to insist that all the men working on his own buildings should have an understanding of one another's craft, so that each might feel that he was building a house and not just practising carpentry, bricklaying or plumbing. At a time of unemployment in Barnstaple he started a pottery on his

land, partly to revive the old tradition of North Devon earthenware, which had practically died out, but more because it fitted in with his enlightened political theories to bring the handicrafts to the rescue of the labour which he feared would more and more become redundant with the increasing use of machinery. He was also the moving spirit in founding a local school of art. Here he himself taught drawing and used the school for talent spotting, giving many of the abler boys, of whom Lethaby was one, a start in his own office.

In my childhood I remember Professor Lethaby's name being spoken with pride, but actually as one only of a list of men from the office who had subsequently done well. I have a vague idea that there was a Butler who went to Australia and a Dunn who went to South Africa. Other names I have forgotten and I can find no trace of the long shelf of books said to have been written by men who had worked in the office.

It is surely an example of the sheer luck which attends genius that Lethaby should in his formative years have come into contact with a man constructively interested in the materials of architecture, in the practice of various branches of craftsmanship, in the training of craftsmen, and in the integration of his ideas with practical politics—who furthermore was an accomplished painter, a bit of an orator, a poet, and a character. To claim for Lauder some credit for Lethaby is no derogation from Lethaby's own originality and beneficent achievement, for thanks to Lauder he could enter upon his career, not indeed 'two thousand men deep', but at least two men deep.

For me to attempt an appraisal of Lethaby's significance when in this centenary year the best critical brains will exercise themselves upon him, would be temerity indeed; but two observations I should like to make. First, it seems to me that Lethaby never really resolved a dichotomy which remains an issue to this day, one side of him thirsting for pure functionalism in architecture, the other side longing to make more use of decorative craftsmanship, which strictly speaking is a non-functional embellishment. Secondly, I believe that it may be Lethaby to whom we shall have to turn when we can bear no longer the appalling heartlessness of so much of our modern work in architecture and the other arts.

II. THE ARCHITECTURAL WORK OF W. R. LETHABY

By John Brandon-Jones [*A*]

LETHABY IS PERHAPS better known as a writer and teacher than as a practising architect, but he was in fact responsible for several important buildings on his own account. He was also for 12 years Senior Assistant to Norman Shaw, and as it was Shaw's custom to give a very free hand to his staff in the matter of detail design, it is possible to recognise Lethaby's touch in a great deal of work carried out under the aegis of Shaw.

After completing his pupilage under Lauder of Barnstaple, Lethaby spent a short period as a draughtsman with architects in Derby and Leicester. In his spare time he measured and sketched and entered designs in student competitions sponsored by the architectural journals and by the R.I.B.A. He also came under the spell of Ruskin's writings, and Ruskin remained a major influence throughout his life.

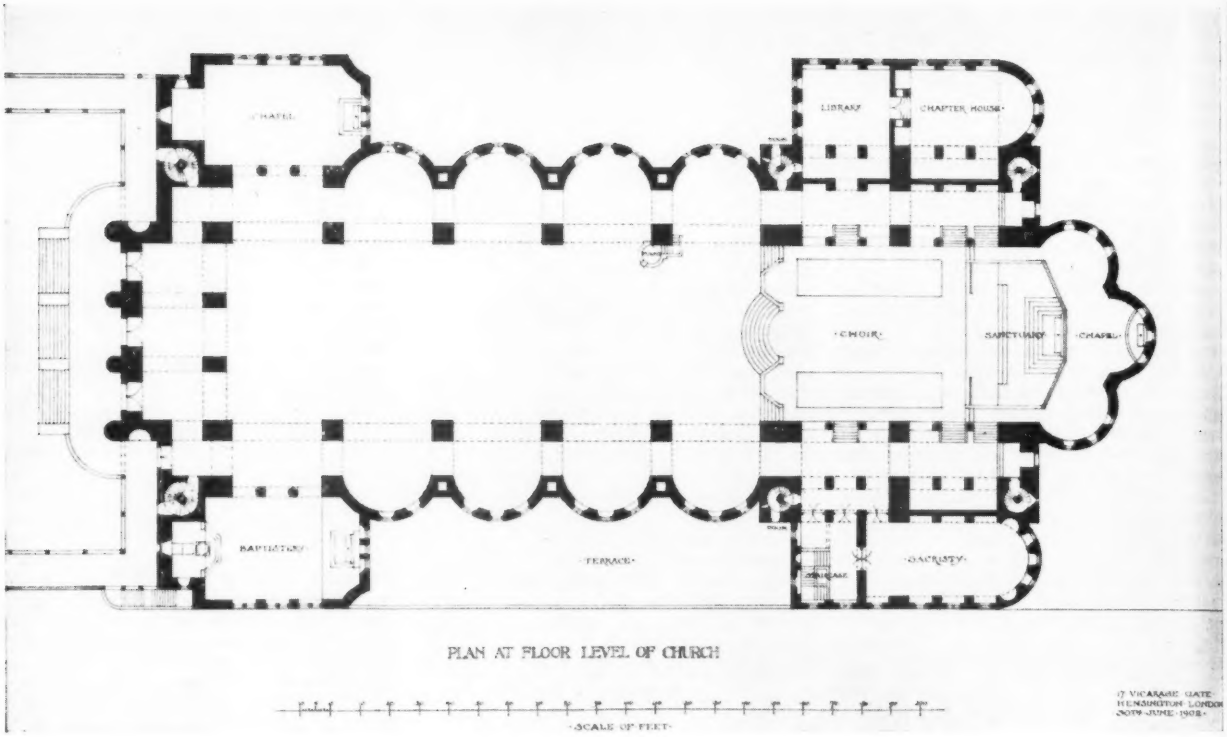
Lethaby was very interested in getting into a good London office. He applied to Butterfield but was not accepted. However, in 1879, Norman Shaw was looking out for a senior assistant, and was so much attracted by some of Lethaby's published drawings that he invited him to join his staff in place of Ernest Newton, who was leaving to set up on his own account. At this period, Shaw's work in London included a number of important houses, as well as work at Bedford Park and the Albert Hall Mansions. He was also busy with designs for churches and houses up and down the country. Shaw's policy was always to select first-rate assistants and, while guiding them with a firm hand, to allow them to learn by designing details of the buildings on which they worked. It was not long before Lethaby was given complete control of the jobs on which he was employed, and in some of the later buildings on which he worked, for example, 42 Netherhall Gardens, New Scotland Yard, 170 Queen's Gate, all designed in 1888, and Holy Trinity Church, Latimer Road, London, designed shortly after, his hand can clearly be seen in the design of many details. Lethaby himself said of Shaw, 'He was not only gifted, but he was a delightful man, to work with him was all pride and pleasure, and in a dozen years of such work and play I never saw him irritated; he was amazingly generous and loved to praise us when he could.' It was in Shaw's office that Lethaby found his first London friends, Ernest Newton, Edward Prior, Gerald Horsley, Mervyn Macartney, Schultz-Weir and the brothers Barnsley. Through the Barnsleys Lethaby met Ernest Gimson who introduced him to the Society for the Protection of Ancient Buildings, and as a member of this Society he first made personal contact with William Morris and his partner Philip Webb. Lethaby had, of course, been aware of the work of Morris and Webb before this. Many of Shaw's houses had been decorated by the Morris firm, and Lethaby had long been an admirer of the Pre-Raphaelites. The work in Shaw's office at this period was in many ways influenced by the experiments of Philip Webb. Shaw and Webb had both worked under Street, and had for a short time been together in the Street office. These two great architects had early established a mutual respect and, although they differed widely on religious and social matters, they had a great deal in common from a professional point of view, and came down firmly on the same side in the famous controversy 'Architecture, a Profession or an Art?' Lethaby found himself in a position to learn from both masters, and to pick what he wished from the work of each.

Shaw was a loyal supporter of the Royal Academy, and devoted many of his evenings to teaching at the R.A. School, in which Lethaby was enrolled in July, 1880. Among R.A. students at that time were Beresford Pite, Attwood Slater and Reginald Blomfield. Lethaby, Pite and Slater met regularly for talk and sketching, and some 25 years later the same group took a leading part in the preparation of the draft syllabus of the newly-formed Board of Architectural Education at the R.I.B.A. This syllabus was a truly remarkable document, which deserves to be rescued from the archives and made known to the present generation of architectural teachers and students. It was a great misfortune for British Architecture that the movement, started so hopefully, was overlaid by the importation of a watered-down version of the Beaux Arts system of design, which encouraged the schools to teach draughtsmanship rather than building.

A somewhat similar tragedy had occurred in the United States when the native Chicago School, of which Sullivan was a leader, succumbed to the imported classic. After the World Fair of 1893, both Britain and the U.S.A. seem to have been too easily impressed by the slickness of the French Masters.

In 1892, as a result of an introduction by Shaw, Lethaby undertook his first independent commission, a large house at Avon Tyrell in the New Forest, designed for Lord Manners. In this work he was able to employ his friend Gimson on the design and execution of decorative plasterwork. In general, there was a strong similarity between this house and some of the work done in Shaw's office in the preceding years. No one can fail to observe the close relationship of Avon Tyrell to the Shaw design for Edwin Long's house in Netherhall Gardens. Shaw's design influenced not only Lethaby but also C. F. A. Voysey. The wide hooded doorway and the strong horizontals introduced by the grouping of mullioned windows were echoed in the work of many younger architects of the day. At the same time, Lethaby's admiration for Webb is reflected in the selection of materials, and in the robust, almost archaic, quality of the mouldings in stone or timber and the moulded and corbelled brick chimneys.

Avon Tyrell was described and illustrated in COUNTRY LIFE, 11 June 1910. The house has in recent years become a hostel under the control of the London Union of Mixed Clubs and Girls' Clubs, and it is pleasant to think that this will afford an opportunity for a wide circle of young people to spend a holiday in surroundings of real architectural quality. Avon Tyrell was drawn in very great detail by Lethaby himself, and



the majority of his drawings are now to be seen in the R.I.B.A. Library. In addition to this work on his own account, Lethaby filled in his time, and augmented his income, by making drawings and designs for Morris and Co., and for details and furnishings for buildings carried out by his friends Prior and Newton. His next independent work was 'The Hurst', Ladywood, Sutton Coldfield, designed for Col. Wilkinson in 1893. 'The Hurst' was illustrated in the first volume of *Small Country Homes of Today*, by Lawrence Weaver. It is a simple brick building not unlike houses designed by Newton at the same date. Lethaby seems to have established contact with architects and with patrons of the arts in the Birmingham district, for a few years later in 1898 he built Melsetter House in Orkney for Thomas Middlemore, a retired Birmingham businessman, and in 1899 he was working on the design of the Eagle Insurance Buildings, Colmore Road, Birmingham, in conjunction with J. L. Ball.

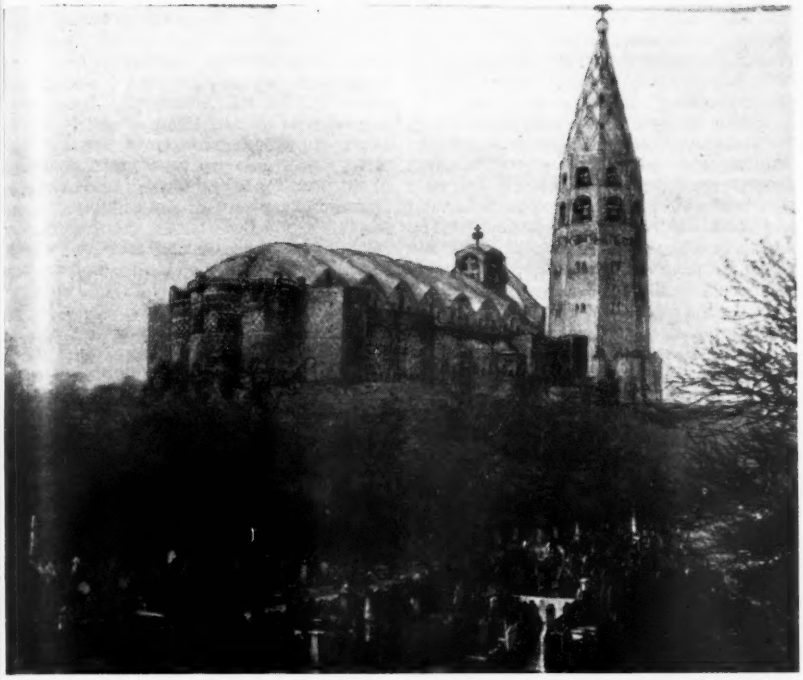
Melsetter House, on the Island of Hoy, is well known to two generations of naval officers, having been requisitioned as admiral's quarters during both world wars. Unfortunately its remote situation has rendered it inaccessible to the ordinary visitor. Although it was Lethaby's favourite and perhaps his finest work, it was not illustrated until plans appeared in the A.A. JOURNAL for March 1949. The situation was romantic and the building shapes up well from every point of view. The outer walls were 'harled' and whitened according to the local custom, except for quoins and window trims, which show the pale reddish sandstone that appears again in the upper parts of the chimneys. The magnificent roof was slated with Caithness slabs of greenish grey, and inside were white panelled rooms and massive sandstone fire-places. Much of the furniture was from Lethaby's own designs, the dining-room dresser is now in the Victoria and Albert Museum. Other pieces were made by the Morris firm from designs by Jack and Benson, and Morris tapestries and fabrics were used throughout. To those who saw the house in its glory, it will seem tragic that after the owners' death the trustees of the estate were forced to sell the house and break up this unique collection of furniture.

In addition to the big house and its outbuildings, which included a small but very beautiful chapel, Lethaby later designed the Shooting Lodge at Rysa, and remodelled the Lodge at Orgill, both in the Island of Hoy.

Lethaby built a second house in the New Forest, High Coxlease, near Lyndhurst, in 1898 for Thomas Eustace Smith. In 1901 and 1902 he was working on the design and building of Brockhampton Church near Ross in Herefordshire. This charming small building was carried out in the local red sandstone, and roofed with a high-pointed concrete vault covered externally by thatch, an interesting form of construction, combining excellent insulation with fire resistance. The Brockhampton Church was built by direct labour, with Randall Wells acting as Resident Clerk of Works on Lethaby's behalf. Theoretically at least, this should have brought the architect into a much closer contact with the actual execution of the building, and Lethaby, following Ruskin and Morris, believed that this was an essential to good architecture. In practice, however, so much responsibility was thrown on Lethaby himself that the strain brought him to the verge of a breakdown, and he never repeated the experiment.

Lethaby's later work as an architect was almost entirely confined to the carrying out of his duties as Surveyor to Westminster Abbey, and work carried out under the auspices of the S.P.A.B. for the preservation and repair of old churches and other historic buildings.

The account of his architectural work cannot be closed without a mention of the design for the Liverpool Cathedral Competition, prepared by a group of friends under Lethaby's leadership. The architects were Henry Wilson, Halsey Ricardo, F. W. Troup and Schultz-Weir, assisted by Stirling Lee, sculptor, and Christopher Whall, stained-glass designer. According to Weir, the group had many jolly meetings and much argument, but it was Lethaby who was at the bottom of it all, and the design produced was largely of his inspiration. The drawings prepared and photographs of a model can be seen in the Print Room of the Victoria and Albert Museum. The design depended on the use of concrete vaults and domes, and the method of construction must have been based on the Byzantine studies made by Lethaby and



Competition for Liverpool Cathedral: plan and part of a composite perspective. The originals are in the Victoria and Albert Museum

Weir, but it was too unorthodox for the assessors. Even if Shaw and Bodley had been prepared to swallow it, they would have been faced with a difficult, if not impossible, problem in persuading the promoters of the competition to accept such a revolutionary design. The drawings remain as a record of Lethaby's ideas and ambitions for a building of grand scale. The interest of the structural forms, the richness of the detail suggested and the collaboration of fellow artists help to explain Lethaby's disappointment in later life with the development of the modern style which, in a letter to his friend Peach, he characterised as 'only another kind of design humbug to pass with a shrug—ye olde modernist style—we must have a style to copy—what funny stuff this art is!'

III. THE WHOLE MAN

By Basil Ward [*F*], Lethaby Professor of Architecture at the Royal College of Art

'Civilisation has had to await the beginning of the twentieth century, to see the astounding spectacle of how brutal, how stupid, and yet how aggressive is the man learned in one thing and fundamentally ignorant of all else. Professionalism and specialism, through insufficient counterbalancing, have smashed the European man in pieces; and he is consequently missing at all the points where he claims to be, and is badly needed. The engineer possesses engineering; but that is just one piece, one dimension of the European man; the whole man is not to be found in this fragment called "engineer". And so on in the rest of the cases'.—(Jose Ortega Y Gassett, in *Mission of the University*, London.)

Although Ortega in his trenchant summary of the modern position picks on the engineer, we architects need not feel smug. The community which surely we aim to serve, in, it is hoped, both the aesthetic and utilitarian aspects of our work, has suffered long enough from the outcome of antagonisms between the two professions; and since Ruskin, architects have been as much at fault as engineers in allowing professionalism and specialism to cause narrowness and ignorance in all fields of building work. It is possible that architects have done more than engineers to widen the modern schism between art and science. We, and the engineers, at last begin to realise that our two vital activities must go together, if they are to be allowed to play their full and needful part in human affairs. Lethaby made a strong point of this need nearly fifty years ago.

However, that Lethaby did so has hardly been recognised, even within the profession, for the popular conception of him is bound up with the generally accepted idea of architecture as something quite separate from engineering.

In these days of great and rapid development of science and technology and of high specialisation in those fields, and when widespread concern is shown about lack of balance between science and the humanities, we would be a good deal more pious towards the past and to the memory of Lethaby, and gain more from his teaching, if we were to take closer heed of what he said, again and again, on the subjects of art, science and technology.

The 'whole man' of whom Ortega writes, has been a rare phenomenon in history since the eighteenth century, wherein he is found in individuals like Wren. Lethaby, it might be said, nearly approached being this signal type. But this important consideration of Lethaby is somewhat overshadowed by two concepts of him and his work. These concepts, subjective and capable of being held to only if his writing and teaching of the mature period of his life are ignored, are briefly as follows. First, the popular picture of him as a dyed-in-the-wool, confirmed believer in the arts and crafts ideology of the last twenty years of the nineteenth century—an apologist up to his last day of the creed of handcraftsmanship in opposition to 'the machine'; secondly, the view of .him implicit in a particular criticism, lately levelled, of him as a moralist with a puritanical bent. (See Reginald Turnor in *Nineteenth Century Architecture*, London; and H. S. Goodhart-Rendel in *English Architecture since the Regency*, London). In addition, his stature as a 'whole man' may in the eyes of some be reduced by the fact that he did not practise what he preached: he certainly gave up building work during the first two or three years of the new century, when in the prime of life. But the reasons for this are evident in what he said publicly over and over again and in what he wrote, particularly in the first and final paragraphs of *Architecture* and in several essays in *Form in Civilization* and it is his strength as an historical figure that he took the course he did. It is superficial to suggest, as Reginald Turnor does, that he preferred practice in the arts and crafts to the exclusion of architecture. Lethaby's last considerable work, the church at Brockhampton, Herefordshire, (1902–4) is robust, restless and full of originality—it expresses his feeling of need to 'explore' rather than 'show' in architecture. His Insurance building at Birmingham (1900) has similar characteristics and was published contemporaneously in Germany as illustrating the *new movement* in England. Lethaby gave up practice because he realised his incapacity to deal with twentieth-century problems of architecture—adverse remarks he made in 1911 on the value of his own architectural education are one indication of this—and his action is in line with the known fact of his great moral and intellectual integrity. The nature of modern architectural problems were then just emerging. Apparently they were imperceptible to the average run of architects and

to all but a few engineers; or perhaps they were ignored. But to Lethaby they were significant. In 1907 he wrote to his friend Sydney (now Sir Sydney) Cockerell; 'If I were again learning to be a modern architect, I'd eschew taste and design and all that stuff and learn engineering with plenty of mathematics and hard building experience. Hardness, facts, experiments—that should be architecture, not taste . . .' (See *Friends of a Lifetime*, ed. Viola Meynell, London).

Lethaby could not bring himself to indulge in the romantic, academic and socially snobbish eclecticism—'style mongering', as he called it—which was the rule of the day and of which Sir Edwin Lutyens was later so brilliantly to be the foremost practitioner, and which even today shows itself and is still championed by some. Early in this century Lethaby gave himself over to teaching, and one of his main tenets was the need to bridge the gap between art and science in architecture.

If moralism is taken as being a socially purposive creed then Lethaby, with his early Fabianism—based on his love of Ruskin and his working side-by-side with Morris—and his later humanitarianism—based on his own mature findings—was a moralist. He saw modern science and technology as having deeply humanising influences. (As a Ruskinite he distrusted the 'humanism' of the Renaissance, but this did not prevent him from noting its essential contribution by making the observation: 'Modern engineering, the noblest architectural result of the Renaissance, is almost entirely an art of first principles.') But Lethaby was not a moralist in the narrow puritanical sense. Goodhart-Rendel writes that functionalism 'may be regarded as a close architectural analogue of puritanism, with its insistence upon moral values, its distaste for aesthetic values, its righteous slow-wittedness and its abhorrence of gaiety'; also that functionalism 'was first preached in England by . . . Lethaby'. This is not the place to consider functionalism but the implicit judgment of Lethaby will not do. Pursued as he may have been by visions of hell-fire conjured up for him by his Bible Christian forebears, Lethaby cannot by any standards be said to have lacked breadth of humanity, to have harboured distaste for beauty, to have abhorred gaiety. The compilers of the R.I.B.A. bibliography of his literary works refer to the 'sweep and intensity' of his mind and to the fact that the range of his studies and work was immense in subject and time. There is much evidence existing of the lighter-weight characteristics of a balanced mind and of an openness of nature, in his witticisms and aphorisms, still treasured and often quoted. His special knowledge of classical and mediaeval art and thought is known but throughout the years he kept well abreast of his own times. This is seen in references to modern writers, in his lectures and essays: for example, Ruskin ('a mixture of fury and tenderness'—Lethaby's summing up), Benedetto Croce (beauty as being 'pure lyricism'), Lisle March Phillipps ('. . . structural forms must be the expression of the structural purpose they fulfil'), Wyndham Lewis ('his revolutionary periodical BLAST'), Bernard Berenson ('the "life-enhancing" quality of art').

Unlike many of his contemporaries in the arts and crafts movement of the eighties and nineties Lethaby, though somewhat of a mediaevalist, did not only look backward for visions of guidance and for standards to follow: in maturity he took a firm stand in the present and made bold and accurate forecasts of the future. He did not mistake the historical accidents of art for the essential principles that underlie art in time and place.

Three books of particular moment were written towards the end of the period of great historical interest: 1870–1914, a period of relative peacefulness and great prosperity. It is a mark of the importance of these books that all have been republished during the last ten years. They are: Lethaby's *Architecture*; Lisle March Phillipps' *Works of Man*, and Geoffrey Scott's *Architecture of Humanism*. *Architecture* was first published in 1911 and we have already noted Lethaby's views about 'design and taste and all that stuff' and 'the need to learn engineering'—views expressed four years previously. His book makes it quite clear that he considered his times as being ruled by 'taste, caprice, pomposity, and make-believe' and of impaired vitality in art and architecture. He saw salvation in architecture only if it were to have a true 'basis in utility'; in other words, in functionalism and constructivism. He was aware of Lisle March Phillipps' writing and no doubt agreed with the latter's ideas on structure and his conception that 'form in a word, is function'. Geoffrey Scott, in his clear and incisive analysis of contemporary architectural thought on architecture, laid bare existing fallacies, particularly those which had affected Lethaby, for example the romantic mediaevalism of Ruskin and Morris. Scott came down rather on the side of Renaissance humanism with its classical formula (he took Lethaby to task for his Gothic bias), nevertheless we may be sure Lethaby appreciated a work of great reasoning power that helped to clear the decks.

These three books were significant to the development of the modern movement in architecture, but the message they held was somewhat lost in the upheaval of the First World War and the muddled years that followed. 'By the opening years of the twentieth century', writes Stronglellow Barr in *The Pilgrimage of Western Man*, 'citizens of Christendom . . . stood on the pinnacle of material power that exceeded every previous dream of man', and this 'had been built by human reason, by "the scientific method", by a rapidly growing technology'. But from '. . . a bourgeois Baconian Eden modern man was ejected with a sudden violence unique in his experience. It was the summer of 1914.' The nature of the catastrophe of the First World War has been brought home to us by history and by suffering its sequel, the Second World War. We may judge the extent to which the spirit of men like Lethaby was dashed now that we in our time find we must make desperate and, it would seem, eleventh-hour efforts to mobilise science and master 'the machine' before it masters us in the concept we have of ourselves as human beings. Thus we see the truth of the prophetic teachings of men of whole vision—men like Lethaby who pointed to the need 'to reconcile Science with Art'.

It is a pity that some sections of opinion tend these days to play him down as a figure of historical significance, and reasons for this are not made plain. Lethaby was certainly not 'great' in the popular history sense, and not 'successful' in the way those attributes have been measured against modern standards—standards inflated by present-day media of publicity. He did not 'hit the headlines' by being a public or eccentric figure. He was 'one who made a difference rather than a mark in history'. His architectural works are not important by comparison with some of his contemporaries, for example: Voisey, Mackintosh, Gaudi, Saarinen, Van de Velde, but, as J. M. Richards has reminded us, he 'was one of the few writers of good sense . . . during the first quarter of this century and we owe a great deal . . . to his teaching'.

Lethaby should be judged by his ideas, which were perhaps not put with the great force utilised by men like Ruskin and Le Corbusier, but have the timeless and universal qualities of successful revolt against convention and creative speculation as to the future.

IV. SCHOLARSHIP AND WRITINGS

By Professor D. Talbot Rice, M.B.E., M.A., B.Sc., D.Litt., F.S.A.

ONE SOMETIMES ASKS ONESELF what teachers of the past one would soonest have followed were one empowered to break the barriers of time. Many great names in the spheres of architectural and art study occur to one, but were the choice to be put to me, the two names that would come first on my list would be those of the Austrian scholar Strzygowski and of the Englishman Lethaby. I have read most of what both of them have written. I met the former two or three times in the nineteen-thirties, and I remember those meetings vividly. It was never my fortune to meet Lethaby. But so much of his urbanity, knowledge and charm is conveyed in a little book recently published by one of his greatest friends, Alfred Powell, that I feel that I met him too.[1]

Strzygowski was contentious and argumentative; Lethaby rather the reverse. Yet their approach to art history had a

[1] *Scrips and Scraps*, by R. W. Lethaby, gathered and introduced by Alfred H. Powell. Privately printed. 1956.

good deal in common, if only because they were both pioneers, and both believed in the importance of the Near East and the Byzantine world. It was, indeed, thanks primarily to them not only that the merits of Byzantine art came to be appreciated in and for itself, but also that the role that the region had played in the development of art and architecture in the West came to be realised. Before they wrote there was no recognition of the latter subject, while interest in the Byzantine world and its culture was still dominated by the ideas of Gibbon, and the art as well as the history of the region was conceived as one long, steady decline. After their books appeared a whole new field of research was opened up, exemplified in England by the work of the Byzantine Exploration Fund, of which Lethaby was one of the keenest supporters.

Strzygowski was essentially a scholar and a writer. Lethaby is in many ways better known as an architect, whether as one primarily concerned with conservation, for he was for many years architect in charge of Westminster Abbey, or as one primarily interested in designing new buildings. But his practical occupations in both these directions were in a way supplementary to his work as a writer on architecture and on art history as a whole.

Books dealing with architecture should perhaps take first place in the list of what he did in this direction. First may be mentioned those dealing with Westminster Abbey, *Westminster Abbey and the King's Craftsmen*, 1906, and *Westminster Abbey Re-examined*, 1925. They are authoritative and vivid studies of a building which Lethaby knew better than any other man, but they perhaps contain less that is new and original than do some of his earlier or more general works, notably the wholly admirable little book on *Architecture* in the Home University Library Series. It is one of the most inspiring little books on the subject ever to be published.

Another book, of outstanding quality, is that on St. Sophia at Constantinople, written in collaboration with Harold Swainson and published in 1894. Other studies of this great building may contain more detailed and fuller plans; others again are better illustrated, for Lethaby's book contains no plates from photographs; others may be more authoritative in that they contain a fuller analysis of the texts. But in no work, French, German or English, does this superb building receive so sympathetic or so penetrating a treatment. Quotations from early writers who described it when it was young are freely drawn on; the elements, eastern, western and local, which went to inspire it are carefully analysed and examined: the numerous works of art which adorned it are carefully described. But it is the subtle understanding of the building itself that is so particularly striking, and in a series of simple but profound sentences Lethaby succeeds in describing it and penetrating its spirit in a way which has subsequently never been equalled. Several books that have appeared in recent years, where abstruse analyses of basic aesthetics are embarked upon, fail strikingly in contrast with Lethaby's work, in spite (or because?) of their elaborate vocabularies and high sounding phraseology.

These books are all primarily concerned with architecture, but Lethaby also wrote on painting, and there are several articles of basic importance over his signature in learned periodicals, notably one entitled 'London and Westminster Painters in the Middle Ages', which was published by the Walpole Society in 1911. Others include 'A Fourteenth Century English Triptych' (*Burlington*, XLI, 1922), 'Mediaeval Paintings at Westminster' (*Proc. British Acad.* 1927), and 'The Westminster Portrait of Richard II' (*Burlington* LXV, 1934). These articles have now to some extent been superseded, since Lethaby wrote as a pioneer, and much comparative material has now been found which was unknown to him. But the fundamental importance of his work remains and several of these papers will survive as standard works on mediaeval painting in England.

But it is perhaps Lethaby's *Mediaeval Art*, first published in 1904, that is the most important of his 'art-historical' writings. 'Art is man's thought expressed in his handiwork', he wrote, at the beginning of this book, and throughout its course it is clear that this thought lay uppermost in his mind. Monuments of art were for him 'the documents for the history of civilisation' or 'samples of actual history', and as he wrote, the importance of the links between monuments and events, works and conditions of life, were constantly before him. No historian of the mediaeval world should neglect this book; no student of art should pass by without paying attention to his method.

His outlook in this respect was much in advance of his age. Yet it was not only in this respect of method that the book stands out as a landmark in art-historical writing. It was in many other respects a precursor, many years in advance of other studies in the field. Lethaby was thus one of the first to accord justice to the Near Eastern world, and one of the first to realise that western art could not be fully and truly understood unless attention were paid to the east Mediterranean and to Byzantium. And his ideas were propounded in face of a good deal of opposition and against the weight of contemporary opinion, for at the time that he wrote the evidence had not been fully assembled, and proof for all that he said was not always readily available. He thus attributed a primary role in the formation of western mediaeval art to the Byzantine world and to the regions beyond it, looking upon Romanesque and Gothic as the final expression of a vital trend which began its course in the Near East in the early days of Christianity. And he was one of the first writers in Europe to realise that the changes of the 'Dark Ages' did not necessarily represent a catastrophic flood which washed away all but barbarism; he held rather that early mediaeval art represented the birth of a new outlook, which developed steadily until it reached its full flower in high Gothic. In this, as in many of his works, his thoughts ran on lines closely similar to those of Strzygowski.

Following upon this realisation of the importance of the East, Lethaby coined a number of phrases and terms to describe the trends he discerned. Thus he used the word 'Hellenesque' to cover all the East Christian styles of the first few centuries which depended on Greece for their being, using the term to balance the more familiar 'Romanesque', which he preferred to restrict to describe works depending essentially upon Rome. The word was a useful one, and it is a pity that it has never caught on. He also suggested wider use of the term 'Byzantesque' to describe certain things in which Byzantine elements were prominent, but this term again has never become general.

Mediaeval Art is perhaps not a very easy book to read. It is too full of ideas and information, and, above all, too profound, for it to appeal on a superficial reading. But it is, and will for long remain, a very significant work, and no book of similar scope has as yet been produced to supersede it. But even if another book is written to embrace exactly the same field, it is unlikely that it will show the same freshness and originality of approach. Lethaby had a surprising knack of vivid description. He could, in a few words, convey an inspiring and profound impression. In this he was unique. His books can be read and re-read, and afford new pleasures and inspire new ideas at each reading. The best tribute one can pay to this great man is to recommend his books to those who do not know them.

V. LETHABY AS TEACHER AND FRIEND

By A. R. N. Roberts

OTHERS in this symposium have written of Lethaby's early years, of his philosophy of art and of his architecture. I seek to complete the picture by depicting him as a teacher and as a friend. First, let us get the bare facts of the teaching career, which he began when just under 40 and ended when just over 60.

In the middle eighteen-nineties, W. R. Lethaby and George Frampton, A.R.A., became Joint Art Advisers to the Technical Education Board of the L.C.C. Their appointment had been recommended in a report made to the Board by H. Llewellyn Smith in July 1892. He concluded the section of the report on Art Teaching with the prophetic words 'Possibly some day the Council may be able to establish a great municipal art school of its own'.

The Technical Education Board was not

long in acting on this hint. Its report for the academic year 1896–7 described how after negotiations with the Regent Street Polytechnic, a Central School of Arts and Crafts had been established 'immediately opposite that building'. (The hope that the Board expressed that the new school would attract students from all parts of London has proved a magnificent underestimate. In 1957, the Central School has pupils from 30 different countries!)

Lethaby and Frampton were Joint Principals when, with 80 pupils, the school opened at Morley Hall, Upper Regent Street, on 2 November 1896. Frampton proved but a shadowy figure in its administration and from the first it was Lethaby's influence which shaped it. By the time he left the school in 1911 it had for three years been established at its present premises (or to be more exact, half its present premises) in Southampton Row, where it had opened with 250 day students and 1,200 students at evening classes. But always it was the quality, not the size, of the Central School that mattered. In preparing a memoir of Lethaby on the occasion of the School's Diamond Jubilee, I talked with many of those who (unlike myself, alas!) knew Lethaby and studied under him. I think two of the many stories I heard of him will bring him to life better than any words of mine. I spoke to Francis Adam, pupil and instructor at the school for 50 years. 'It so happened', he told me, 'that in the early days of the Central School, at which I was a part-time student, my employer, J. S. Gardner, had commissioned me to make a heraldic coat of arms wrought and chased in gilding metal for Lord St. Helier's tomb. Our teachers at the Central School, particularly Mr. Steward, were interested in our daily work, and he expressed a wish to see the coat of arms when it was complete in metal. I therefore took it to the School and, after Mr. Steward had examined it, he suggested that we should take the work upstairs for the Principal to see. (I had previously known Mr. Lethaby only by sight when he most unobtrusively visited the various classrooms.) The Principal, seated at his desk, looked at the coat of arms with attentive interest. He asked me to place it on the floor, and then to my great surprise, the Principal, kneeling on the carpet, began to examine the work and to explain the significance of the heraldic emblems, on which he was a recognised authority. As he talked, Mr. Lethaby passed his hands caressingly over the object, as though delighted to examine work produced by hand. Such appreciation is the true reward of the craftsman who in his work strives to the best of his ability to produce "a well-made thing"—Mr. Lethaby's own definition of a work of art.' A man whose words and actions remain so vivid in a pupil's mind after 50 years may, I think, claim to be a teacher indeed.

May I call another witness? A. Halcrow Verstage who was one of the assistants of W. E. Riley, the L.C.C. Chief Architect, in designing the Southampton Row premises, and who had been a pupil at Morley Hall, told me: 'I remember once as I was busy on a design for a frieze based on the strawberry which Ricardo had set, I became conscious of Lethaby standing silently behind me. He looked over my shoulder for a time and then said, "That's rather jolly; you must model it". He hauled me along to the modelling room and got another student to show me how to prepare the clay. When the little frieze was finished, Lethaby carried it off to be baked. He was like that, encouraging students to develop all ways. "Art, construction, architecture, they are all one", he would say. "You must go upstairs and see how stained glass windows are made and books are bound and gilding done." '

So Lethaby could inspire and guide his pupils. Had he the other necessary attribute of a great school head? Could he choose, train and communicate his own fire to a worthy staff? Two years ago I spent a delightful afternoon at Edward Johnston's former home at Ditchling, talking of the old days with his two daughters. They let me see some of the early calligraphic work that their father had to show to Lethaby when, on the first day of his arrival in London (he had been studying medicine in Edinburgh) Johnston met Lethaby. Only a man of rare discernment could have detected in this immature work the latent genius of Edward Johnston—could have seen that he would become not only the outstanding calligrapher of his generation but a deeply revered teacher. And Edward Johnston was only one of Lethaby's 'finds'.

The JOURNAL for February 1932 reported an oral symposium held in Lethaby's honour a few weeks after his death. To this symposium Mr. Percy J. Waldram, another of Lethaby's instructors, contributed this reminiscence: 'Lethaby never waited to send to the harassed and distracted lecturer an official notification that a further decrease in numbers would lead inevitably to a discontinuance of the class. He had a far better method. Unnoticed by anyone, he used to slip quietly into the back of the room, and afterwards come to the front and discuss the lecture informally, not only adding to it the charm of his own ideas, and leaving the men impressed with the importance of the subject, but also inspiring them to make the most of the remaining lectures, one or two of which he would make a point of attending himself. . . . The memory is still so fresh and strong of his voice, his phrases, his enthusiasm and above all of his charming modesty. Who can forget how he would punctuate the conclusion of a most acute and illuminating criticism with that disarming phrase "But there . . . I don't know". '

Lethaby left the Central School in 1911, ending 15 years' reign. Thereafter his direct teaching was concentrated at the Royal College of Art, at which he had been appointed Professor of Design as far back as 1901. In the early years of the century he played a considerable part in the reorganisation of the College. In the same symposium at the R.I.B.A. to which I have referred, Professor Beresford Pite described how he watched Lethaby's influence at work 'disintegrating the creepers and parasites of form, weeds which had planted themselves at South Kensington and taken root . . . and supplanting them with the healthy seeds of truth and directness of expression'. He later spoke of 'Lethaby's ultimate success in winning the affection of the students. I remember, on his first advent, a woman student came with tears to the Principal, and said the new Professor wanted her to draw watercress. But that atmosphere soon changed and his influence on the whole course of work at the College is now (1932) permeating the country with considerable effect.' We can deduce from the new edition of Lethaby's *Architecture* just issued by the Oxford University Press, with a prologue and epilogue by Basil Ward, Professor of Architecture at the College, that Lethaby's influence continues strong at the Royal College of Art.

His work in Kensington gave Lethaby the opportunity of a close acquaintance with the museums. Sir Eric Maclagan described him as 'perpetually in and out of the Victoria and Albert Museum. . . . There was hardly a department in it where valuable independent investigation was not done by him: on early Christian ivories, Byzantine textiles, English embroideries and early metal work . . . I do not think there has ever been a finer or more exalted example of the museum spirit than Lethaby's . . . he was a real inspiration to all of us who work in museums.'

So wherever Lethaby went he kindled flames of enthusiasm. Mr. Lawrence Tanner, now Librarian of Westminster Abbey, tells me how he looks back with great respect and affection for Lethaby who, as Surveyor to the Fabric of the Abbey, cheered, enlightened and encouraged him as a young man.

In the course of the researches necessary for my memoir that was what I encountered again and again. Respect for Lethaby's wide and deep scholarship, but mingled with it a continuing affection that the 25 years that have elapsed since his death have done nothing to dim. Still vigorous in his early nineties, Alfred Powell said to me a month or two ago, as we talked of Lethaby, 'What *fun* we used to have'. He went on to speak of a sketching holiday with Lethaby (be it remembered that six of Lethaby's watercolours were accepted by the Tate Gallery at his death). Lethaby one day caught hold of one of Powell's paintings, and exclaimed with a laugh, 'Alfred, you don't know how to do it; you want to get lather into it'. He then picked up a bunch of grass and rubbing it over the painting gave it, says Powell, 'a wonderful texture'. Mrs. Noel Rooke told me what Lethaby's company meant to her husband. He once declared that 'few men could have been such a delight to their friends. His jokes were spontaneous explosions, combining the talk of the moment with some principle he had in mind, fusing them into sparkling crystal.'

Sir Sydney Cockerell's wonderful memory still takes him back to the faraway days in the eighteen-seventies of the supper parties at Gatti's that followed the early meetings of the Society for the Protection of Ancient Buildings, where Lethaby sat at the feet of William Morris and Philip Webb.

Lethaby today is as present in Sir Sydney's mind as when he wrote of him at the time of his death. 'His many friends, both men and women, looked up to him with a singular admiration and devotion. By each of them while life lasts his memory will be cherished as one of the rarest of spirits. In their eyes he was indeed not so much the artist, the scholar, the authority on this or that, as the saintlike and peerless comrade they will see no more.'

On Lethaby's grave in the village churchyard of Hartley Wintney we read:

WILLIAM RICHARD LETHABY
1857–1931
Love and Labour are all

It is good indeed to feel in the year of his centenary that the love which Lethaby inspired is undiminished, and that so many of his disciples have set their hands to the labour that filled his own days, the labour of demonstrating that art is not an ornament to be added to life but is of the very essence of the good life itself. Indeed, Lethaby's teaching was wider than that. He would have marked with approval a sentence of Canon Roger Lloyd's in a recent MANCHESTER GUARDIAN article: 'All life is one life and every single one of its creditable occupations offers a legitimate way of serving God.'

Representation of Members in Salaried Employment and Review of Structure of the Profession

Statement by the Chairman of the Ad Hoc Committee, Mr. Richard Sheppard [*F*]

1. Members will recall the two or three vital purposes of our work. One group of tasks is to study the income of the profession as a whole; to discover whether or not architects are employed as widely as they should be; and to determine whether our operating efficiency is as high as is practicable and our overheads as low as possible. Another is to find out what sort of income individuals should expect and be able to get in relation to their responsibilities. We must know these and other such things in order to be able to work effectively for a proper remuneration for all architects. We accordingly recommended in our First Interim Report the appointment of a senior officer to the staff of the Institute to carry out this work.

We mentioned also in that Report that pending this new appointment we were ourselves making a start on the process of gathering information from various public and private offices; and the progress report below sets out briefly the results of our necessarily small-scale survey.

We carried out five investigations in all, the team consisting of three members and the Secretary, representing whenever possible both types of practice—public and private.

It was considered that this arrangement ensured an objective enquiry into the methods and organisation of the units examined. I was present at all but one of these meetings, so as to ensure continuity in our method of approach, and in the evaluation of results.

In deciding which offices to visit in this preliminary phase, we were guided by two considerations:—

(*a*) a good standard of work executed by the office—as an indication of the care and attention given to the production of working drawings.

(*b*) a knowledge of the office by one or more members of the group, so that a full and complete investigation could be made.

Much of the value of such an enquiry rests in the knowledge that the answers will be treated as confidential and that while the information may be used and published in a synoptic version, it will not be related to any particular individual, group or authority. Moreover, such an enquiry, we consider, is only possible on a professional or institutional basis, since the information is given by the individual as a member of the Institute.

We now feel that the decision to make our interviews personal and confidential was the right one. The confidence with which conditions of employment were discussed in this way was most encouraging. In the case of the local authorities we also had the opportunity of discussing some of the problems raised at these meetings with the heads of other departments.

2. We started these investigations with open minds, hoping the information would be useful, but aware that the results might prove to be valueless, or inconclusive. In fact they proved most interesting and gave valuable experience in formulating a methodical approach for such enquiries in the future, and on the kind of information to be sought.

3. One point that already interests us very much is that the working methods and organisation of public and private offices seem to be fundamentally the same in respect of carrying out their work—given that the work itself is the same—for we have noticed that the type of work (e.g. housing, industrial) seems to dictate rather substantially the way an office is organised and works. It may be however that there are substantial differences as between public and private offices, both in legal liability and in the relationship between the building owner and the architect.

4. With one exception, the offices we examined all have a common method of executive action, work being devolved upon teams of architects varying in size and composition according to the work undertaken. Each team is under the control of one man who is primarily responsible for all work, design, working drawings, supervision, etc., and who is responsible for the direction of the individuals in the group. For the sake of convenience we referred to this man as the Group Architect. In most cases we found the Group Architect was responsible for initiating sub-contracts, variation orders and the financial conduct of the work under his control. There is no need to spend a lot of time describing this method of organisation, since it is well known both in this country and the United States. The only point which requires emphasis is that the scope and responsibility of the post varied considerably in different offices.

The evidence we now have, which is quite substantial, points pretty clearly to the efficiency and economy of the group method of working, for it enables the capacities of all members to be used very fully. And it in turn underlines the apparent importance of the Group Architect in the scheme of things.

5. We think that the position of the Group Architect or his equivalent in different types of organisation should be studied further. Every effort should be made to define and set out his responsibilities; to secure the recognition of such posts in adequate numbers in all types of organisation; and to suggest salaries commensurate with the responsibility.

6. We have been surprised at how high the proportions were of fully qualified architects in both types of offices visited. It seems much higher than before the war, for the range was between 50 and 80 per cent. Offices vary a good deal in this matter however, and we have not yet seen enough different types to say what is typical of the country generally. A point that has caught our attention was that architects' departments seem to have far higher proportions of professionally qualified staff than other local or central government departments, and this may prove to be a significant factor in professional employment.

7. Our experience (and some notes on job evaluation prepared by one of our members) is being made available to the Secretary for Professional Relations, Mr. Gordon Ricketts, who took up his appointment on 1 January 1957. There must be a large element of empiricism and flexi-

bility in his programme of work, since his lines of enquiry should be open to deflection or adjustment according to what facts emerge. It is likely, however, that quite early in his programme he will:—

(*a*) Examine in detail the best means of achieving a full analysis of membership by occupation. Our Committee finds that basic to much else they wish to examine is enquiry into the structure of the profession, the amount of work that it carries out and the volume of building work that is still untouched by architects. The most important thing is to know accurately where every member works; though much instructive information should also be thrown up by statistical analyses as to age, education, class of membership, geographical distribution, and so on. We shall want to ask members for these biographical details before long, and we need not stress how important it is to us that every member shall readily co-operate.

(*b*) Study local authority offices with an eye particularly to the type and annual financial value of work done, structure of the department, establishment, and salaries with corresponding responsibilities.

(*c*) Conduct, simultaneously with (*b*) if possible, a small-scale enquiry into private practice—the offices to be selected (assuming their co-operation) for their diversity as to size, structure, location and type of work. The aim would be partly to maintain a proper balance while concentrating mainly on local government, and partly to get a thorough grasp of the right questions to ask and how to ask them. This would be a pilot survey that might well point to interesting lines of further enquiry, but would not be expected to yield more than tentative conclusions.

MEMBERSHIP OF AD HOC COMMITTEE: Mr. Richard Sheppard [*F*] (Chairman), Mr. F. G. Southgate [*A*] (Vice-Chairman), Mr. J. Clifford Barker, A.M.T.P.I. [*A*] (Hon. Secretary), Mr. G. Grenfell Baines, A.M.T.P.I. [*A*], Miss N. Beddington [*A*], Sir Thomas Bennett, K.B.E. [*F*], Mr. Stuart Bentley, A.M.T.P.I. [*F*], Mr. W. S. Frost, A.M.T.P.I. [*A*], Mr. D. E. E. Gibson, C.B.E., M.T.P.I. [*A*], Mr. F. E. Green [*A*], Mr. F. W. Gregory [*A*], Mr. Leonard C. Howitt, M.T.P.I. [*F*], Mr. S. A. W. Johnson-Marshall, C.B.E. [*A*], Mr. A. G. Jury [*F*], Mr. W. D. Lacey, A.M.T.P.I. [*A*], and Mr. John Lincoln [*A*].

Correspondence

BIRMINGHAM SCHOOL OF PLANNING

The Editor, R.I.B.A. Journal

DEAR SIR,—I am writing to correct some misleading statements made in your Editorial notes in the February issue under the heading of 'Birmingham School of Planning'. It is possible that your remarks might mislead embryo planners in the region, and I should be glad if suitable corrections could be made.

The only body in the West Midlands to take any action on planning education in this area in the past seven years has been the Wolverhampton Education Committee. In 1950 they began to make arrangements at the College of Art, in conjunction with the Joint Wolverhampton and Staffordshire Technical College, for the establishment of a course in Town Planning, and this was included in the timetable for that September. Since then the course has continued to run and has handled some sixty students.

To date there has been no statement made in the Press that the Wolverhampton courses might receive recognition, but it would be quite wrong to assume that there is any reason why the new Birmingham courses, which are similar in scope to those already established, should receive recognition of their examinations before Wolverhampton does.

I am able to make this correction as, apart from being Head of the Planning Department at Wolverhampton College of Art, I am a member of the Executive Committee of the West Midlands Branch of the Town Planning Institute

Yours faithfully,

ALAN MILLER [*F*]

PLANNING PERMISSIONS

SIR,—It was with some wry amusement that I read your straight-faced report of 'Planning Permissions: Design of a Dwelling House' in Practice Notes in the March issue of your JOURNAL, and to recognise in it the verdict on one of my own projects. Amusing, because in the language of bumbledom the Minister says '. . . new materials, building techniques and economic bounds will lead to the design of buildings which must of necessity outstep existing conventions . . .' and yet is not prepared to follow his own reasoning.

Within a hundred yards of the site is a bungalow newly completed, i.e. designed and built within the 18-month delay suffered by my project. The Borough Engineer, in his capacity of Planning Officer, did not consider it worthy of the attention of his impartial committee of architects. Perhaps because it is obviously not designed by an architect it was automatically passed. This building is typical of the many thousand houses built all over Nottingham (the city in question) and around every other town in Britain. The planning regulations do not operate against the speculative builder (though they were originally meant to do so), but they seem to be very sharply interpreted against the work of architects. The result is the continued debasement of private housing standards. In fields like school building and in some public housing by determined authorities (such as the L.C.C.) the architectural results have been remarkable—with no control. When control has been applied, as in office buildings or private housing, the results are lamentable, as any tour will show.

It seems to me, and, if the growing volume of protest in the technical press signifies anything, to a great number of other architects, that aesthetic control, on its 10th anniversary, is due for a pretty thorough rethinking. Negative control has not stopped the glaring untidiness and incomprehensibility of our towns: it has merely frozen our thinking into the terms of pre-war 'estate' development. We need desperately (because of the *rate* of building) more experimental building and *positive* planning. But positive planning (example: Coventry) is difficult. Planning means people—the people who plan—and it is obviously much easier to niggle away at some innocent young man's elevations than get on with pushing at the wall of inertia and economy that stands between the planner and comprehensive development. Much of the responsibility must rest with the Institute, whose recent inept handling of its *ad hoc* committee's report has had the other bodies involved in planning up in arms. The problem is *not* going to be solved by having an architect, as opposed to anyone else, exercising a purely negative control. Planning is not so easy. Firstly, there must be an effective regional control (and there appear to be no regional planners) which will be able to stand up to ministries and public authorities, and who will be able to undertake positive planning on a reasonable scale. As for the elevations of individual buildings, this is the architect's not the planner's problem. If qualified architects are incompetent (as the planners imply) there is unfortunately very little that can be done about it.

We all know that much bad building would result from complete freedom, but could it be worse than the bad building of the past ten years, under control? I think that a few good houses would raise the standard: under the present dispensation they will never get built.

Yours faithfully,

THEO CROSBY [*A*]

ARCHITECTURAL PROJECT MANAGEMENT

SIR,—May I be permitted through the medium of your columns to direct the attention of members to a study course which I recently attended at York, taking as its title 'Architectural Project Management'. This post-graduate activity arranged by the York Institute of Architectural Study is—so far as I know—the only serious attempt which has been made to provide architects with the means to equip themselves in a comprehensive way to meet the sometimes lay challenge that an architect lacks the necessary business acumen to act as a Counsellor of Building with all that this title involves.

It will always remain true that architects as exponents of the art of architecture fulfil a vital emotional need in any society, but modern society also demands that the business of architecture shall be efficient.

The theme of the course is 'Good Management' and the subjects studied embrace office organisation and the principles of management, relations with the client, programming of the architect's work and production of drawings, cost analysis and cost planning, preplanning, relations with consultants and quantity surveyors, relations with contractors and the trend to a closer integration between the designer and the builder, technical information, negotiated contracts, the tools of the architect for the drawing office and the clerical office.

The building industry has already established study courses on business methods and it is encouraging that a move has now been made to assist architects; the next and additional stage would appear to be a specially designed course for the participation of both architects and contractors.

The York Institute will be repeating the course in the autumn of this year and the initiative of the York Institute in arranging this post-graduate work will doubtless be stimulated by the news that the Alfred Bossom Research Fellowship has this year been awarded to the Principal of the York Institute, Dr. Singleton, who takes as his subject 'Project Management'.

Yours faithfully,

CHARLES SCOTT [*A*]

DISTASTE AT MODERN TRENDS

DEAR SIR,—In the March issue of the JOURNAL Mr. E. Gerald W. Edwards, during the course of a letter concerning modern trends in architecture, wrote: 'It is time that we struck a medium.' It is all too easy, alas, to be facetious about such a remark but, in a spirit of conciliation, let us assume that by it the writer intended a half-way style.

The difficulties of sitting on a fence, I would have thought, were too well known, as whatever happens disaster is bound to result in the end. If one does manage to balance atop the fence for a while the very action of so doing is fraught with difficulties, which neither politicians nor architects appear to realise until the fall comes. Should a clever person manage to stay balanced, he will find himself on his own, to all intents and purposes, as those in a like position are all too busy balancing to care who else is in the same predicament.

However, in the last sentence of his letter, Mr. Edwards asked for 'a man who can set a lead in the humanising of other buildings.' That is, in respect of buildings other than atomic power stations which, it appears, meet the requirements of contemporary architecture as they retain grace and dignity besides being masterful! Is humanising the right word when considered in relationship to atomic power?

I submit, sir, that a lot of fence sitters must be prepared to continue learning even after they have left school and, if they do not understand something the first time, to try again . . . and again. Lastly, let them not be put off by other letters in the JOURNAL from old dogs about new-fangled kennels or from old hens about backyard chicken houses.

Yours truly,

JAMES C. KENNEDY [*A*]

A DISCLAIMER

DEAR SIR,—In your very kind note of the honour done me by the President and Council, in your February issue, you speak of the JOURNAL as extending warm encouragement to the autobiographical series appearing in THE ARCHITECT AND BUILDING NEWS. As any suggestion that I have broken faith with readers is intolerable to me, may I say that I am in no way responsible for the termination of the series.

Yours faithfully,

H. B. CRESWELL [Retd. *F*]

I.U.A. Notes

I.U.A. International Exhibition of Architecture. The I.U.A. Travelling Exhibition, 'Housing 1945–55', was opened in Prague on 2 February 1957. The Exhibition is being sent to Poland in May and it is intended that it should be put on in Germany in July of this year.

First International Seminar of Architecture and Hospital Techniques.—The International Hospital Federation and the I.U.A. are organising a seminar of architecture and hospital techniques with the help of the World Health Organisation. The seminar will take place in Geneva from 9 to 19 September 1957. It is intended primarily for architects and technicians from eastern Mediterranean countries, North Africa, the Near and Middle East.

International Congress of Architects and Technicians responsible for the Maintenance of Historic Monuments. An International Congress on the Maintenance of Historic Monuments is to be held in Paris from 6 to 11 May 1957. It is being organised by La Compagnie des Architectes en Chef des Monuments Historiques de France. It is intended to publish the proceedings of the Congress in an illustrated volume which should appear at the end of 1957.

Second International Congress of Plastic Arts. The Second International Congress of Plastic Arts has been arranged for 23 to 28 September 1957 at Dubrovnik.

Tenth International Hospital Congress. The theme of the Tenth International Congress of the International Hospital Federation, which will take place at Lisbon from 3 to 7 June 1957, will be 'International Co-operation for Hospital Development (the Hospital of the Future)'. Information concerning this Congress can be obtained from the Secretariat of the International Hospital Federation, 10 Old Jewry, London, E.C.2.

International Union of Family Organisations. A Working Commission dealing with the problem of the family dwelling will meet in Cologne from 11 to 13 April 1957. The I.U.A. will be represented at that meeting by a member of the I.U.A. Housing Commission.

Mars Group

The following statement has been received from Mr. Trevor Dannatt [*A*], the Hon. Secretary of the MARS Group.

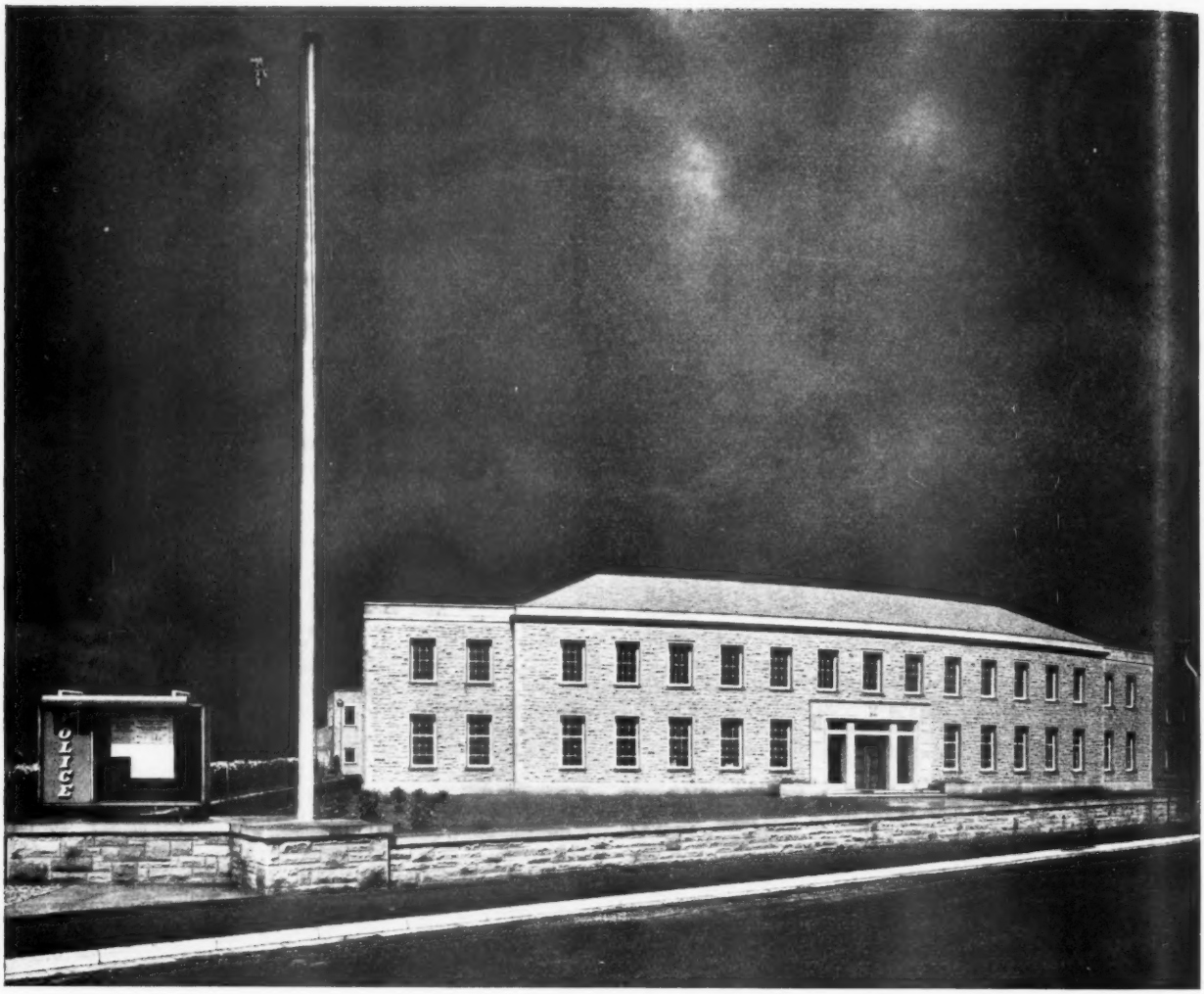
At the Annual General Meeting members agreed that the future of the Group should be considered by a special Interim Executive, particularly in view of the virtual end of CIAM. This Committee considered all the points put forward at the Annual General Meeting and came to the conclusion that they did not constitute a basis for renewed activity in the Group. A General Meeting of the Group was held in January, which was attended by 18 members, to receive a report from this Committee. It was considered that the continuance of the MARS Group was not realistic and proposed that the meeting should decide whether or not to dissolve the Group forthwith. After considerable discussion there was general agreement with the Executive's findings and no counter-proposals were tendered. There was a discussion regarding the disposal of the funds belonging to the Group. After a number of proposals had been considered, it was agreed that a Trust should be formed to administer the money. It was felt that no exact stipulation could be made for the disposal of the money but that preferably it should not be broken up into small sums and should be devoted to some creative course or research, not excluding an historical study, that might have had the approval of MARS members. It was proposed and seconded and carried unanimously 'that the MARS Group should cease to be from midnight of 28 January 1957'.

Subsequent proposals were agreed, including the following:

(1) That a Trust should be formed to administer accrued funds consisting of the following persons: Denys Lasdun, J. M. Richards, Godfrey Samuel, the Hon. Treasurer, the Hon. Secretary.

(2) The Hon. Secretary and Hon. Treasurer should attend to matters arising out of the dissolution of the Group, including circulating notices to members and the Press and the settlement of outstanding debts and the transfer of money to the MARS Trust.

(3) The Hon. Secretary and Hon. Treasurer should continue to act in their different capacities on behalf of the Trust until such time as the Trustees considered other arrangements desirable.



Buxton Divisional Police Headquarters

F. Hamer Crossley [*F*], County Architect, Derbyshire

THIS BUILDING, which was opened in June 1954, was awarded the R.I.B.A. Architecture Bronze Medal in the area of the Sheffield, South Yorkshire and District Society of Architects and Surveyors for the period of three years ended 31 December, 1955.

Before the war, the Divisional Headquarters was quite inadequately housed and new premises were regarded as an urgent requirement. A site was acquired at Silverdale, Buxton, but the war intervened and there was a long and inevitable delay, during which it became obvious that the original scheme was inadequate for providing for the expansion in police services. Additional adjoining land was purchased to enable the present scheme to proceed. The following notes give a picture of the highly specialised requirements for buildings of this nature.

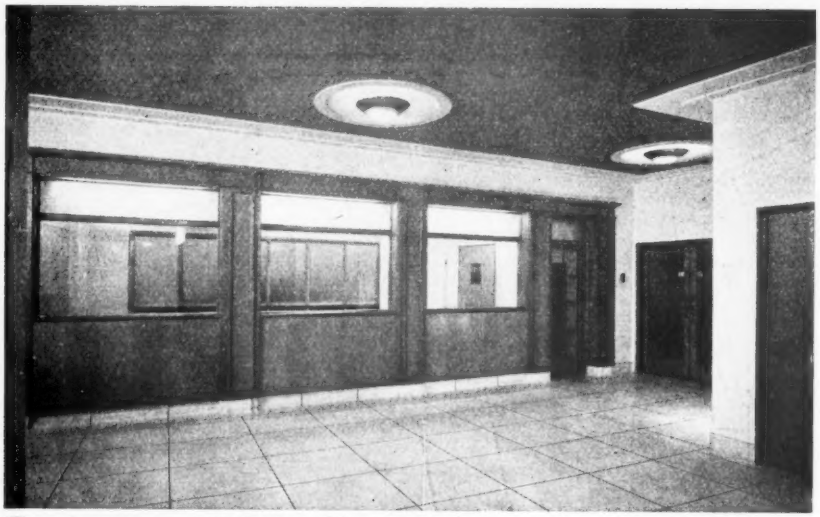
The accommodation for the new Divisional Police Headquarters is provided in two separate buildings divided by the parade ground which also provides parking facilities. The main building provides for the administrative section of the Divisional Force and this combines both single and two-storey construction. The building consists of four wings and a central section. The south, east and west wings are two-storey and the north wing and the central section are single-storey.

In the south wing on the ground floor are interconnecting rooms for communications and information. The communication room houses the telephone switchboard, a teleprinter, radio receiving set and air-raid warning siren controls; and the information room is furnished with plotting tables and portable 'Acousti' booths. Both rooms have wall-mounted maps of the Division and the county. Adjoining the information room is the Sergeant's room which is conveniently placed near the general office.

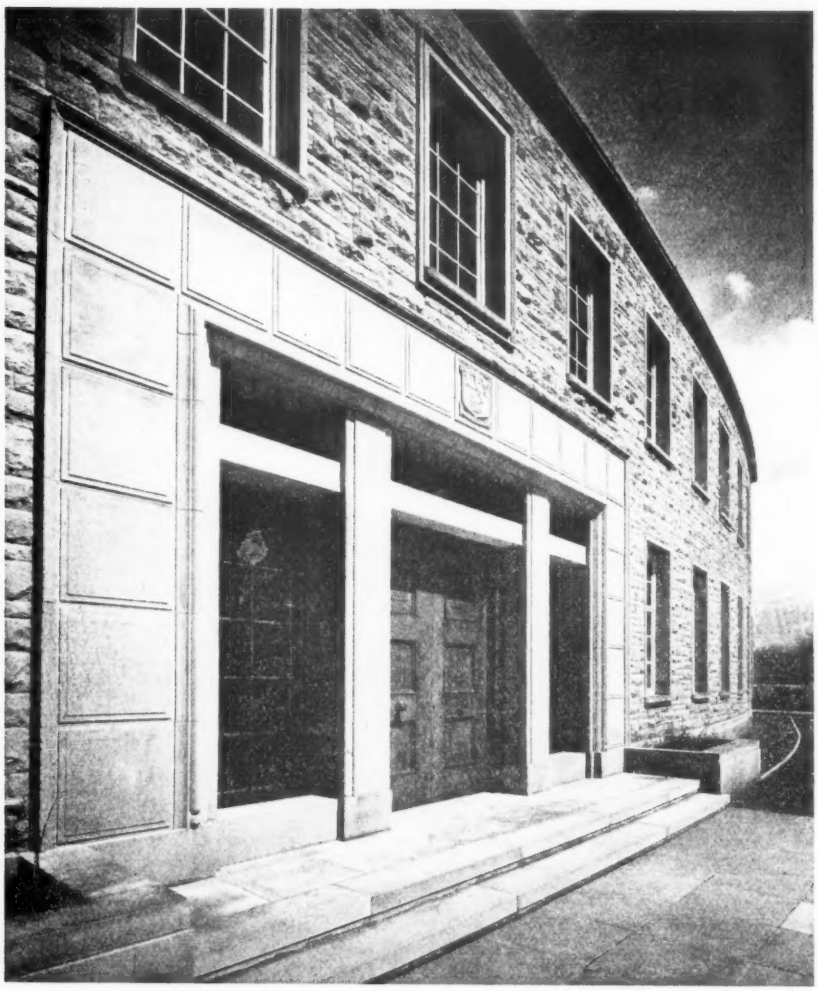
The public waiting room is provided with access from the main entrance hall, and on the other side of the latter is the office of the Commandant of the Special Constabulary with direct access to the room adjoining, which is provided for the other ranks of that force. The accommodation on the ground floor of this wing is completed by the provision of an office for use

First floor plan

Ground floor plan



The main entrance, enquiry bureau. Below, the exterior



in the registration of aliens, and the typists' room.

On the first floor of the south wing are rooms for the Inspector with direct access to the adjoining office of the Superintendent for the C.I.D. Section; rooms for the Inspector-in-Charge, general office, and interview room; and the suite is completed by a public reception counter and an exhibit room. A room is set aside for the use of the police women with a communication door to the female rest room.

The ground floor of the west wing consists of the Accident Prevention and Transport Departments of the Division with an office for the Senior Transport Officer in close proximity to the petrol pumps and garage. On the first floor there is a large lecture room which can be subdivided, should the need arise, to provide additional office accommodation. A photographic studio, laboratory, laboratory office and photographic dark room are provided at the end of this wing, together with a room for housing police records.

The ground floor of the east block contains lavatories, cloakroom, showers and drying room, and spare office accommodation. The recreation and mess rooms, which are divided by a sliding screen, the kitchen and dry goods store, vegetable store and larder are on the first floor, served by a goods lift.

The north wing is, in the main, occupied by the parade room, with a chair store and additional store provided at the east end, and a uniform store at the west end.

Coming to the central area, there is a large general office, so planned that there is access to the main entrance hall and to the public enquiry counter at the south side and on the north side to a charge office, and accessible from all parts of the building. On the west side of the charge office is a detention room, mainly provided for the temporary detention of juveniles. On the east side is a Surgeon's room. Two cupboards have been provided for the safe custody of prisoners' personal belongings. All the doors in connection with the charge office are 3 ft. 6 in. wide for the easy passage of prisoners and escort. Access to the cell accommodation is from the charge office. On the east side provision has been made for four male prisoners in two single cells and one double cell, and on the west side for two female prisoners in one double cell. Adjacent to this cell is the Matron's room and bedding store. Each cell has its own w.c., but communal washing facilities are provided in the cell corridors. The exits from both corridors lead to exercise yards. Self-locking gates are provided between the charge office and the cell corridors.

The sleeping bunks in the cells are of 2-in. teak planks with secret fixing to in situ reinforced concrete walls. Heating units are housed below the bunks and ventilation is by means of extract fans, fresh air being drawn through grilles, over the heating units and extracted from ceiling grilles. The water closets are of the cantilever type, standing completely clear of the floor with 2-in. thick teak seats, all fixed

to steel tees built into the wall. The flushing cisterns are in the corridors with flush pipes concealed in cavity walls in the case of the two single cells. The prisoners are able to actuate the flushing systems by means of a patent push-button device which operates counterweighted chains in the corridor. The doors between the cells and w.c. compartments are arranged to slide through an aperture into the corridor. This enables the doors to be operated from the corridor in case of necessity. Observation panels are provided in the standard cell doors which are steel faced on solid timber, and in the walls in the w.c. compartments.

Reinforced concrete framed windows with 1-in. thick rough, toughened, obscure glass lenses to cells and w.c. compartments give natural lighting. Artificial lighting, both dim and bright, is provided in a purpose-made fitting which is flush with the ceiling. The glass is armour-plated and the boxes have locking covers. The floors and concrete bases of the bunks are finished with asphalt, walls and ceilings are rendered with sand cement finished with Keene's cement. All hard angles have been eliminated and so far no damage has been caused to the cells and furnishings despite the fact that violent prisoners have been accommodated. The exercise yards have been sealed just below adjoining roof levels with welded steel mesh in two layers on steel bars capped with hardwood timber strips. All manholes and gullies have locking covers and the waste pipes from the lavatories have been protected with steel covers.

A call-bell system operates between each male cell and the general office and between the female cell and the Matron's room. A light above each cell door on the corridor side shines, showing where attention is required. The bell circuit is re-set by hand pressure. All lighting and ventilation throughout the cell blocks is controlled from panels in the charge office.

Top lighting is provided in the charge office, detention room and Surgeon's room by lantern lights and to the cell corridors by prismatic pavement lights. Escape through the lanterns is prevented by steel egg crates serving a dual-purpose by also diffusing artificial light. Artificial lighting in the cell corridors is by locking bulkhead fittings.

Every care has been taken to ensure that prisoners remain in custody and that they are unable to obtain any material or object that could inflict injury on themselves or their custodians. Even the mirrors are of stainless steel.

Various stores and cleaners' rooms are provided on the ground floor and the two small stores off the general office accommodate the electrical switchgear and the private telephone-exchange equipment.

In the ancillary building on the north side of the parade ground, the two-storey block consists of an enclosed car wash, boiler room, fuel store and additional found property store on the ground floor, and on the first floor a 25-yard rifle range, armoury, ammunition store and lavatory.

The single-storey garage block houses seventeen cars with hydraulic car-lift, inspection pit and pressure car wash plant. Car-lift and inspection pit have been so placed that cars can be parked when they are not in use. The spare parts store and workshop bay complete the garage facilities.

A special feature of the station which has been commended by the R.S.P.C.A. is the kennel provision for stray dogs. This consists of six separate kennels each with their own enclosed dog run, a lethal chamber and food preparation store.

On the east of the parade ground, covered accommodation has been provided for a cycle park and bin store, and on the west side two petrol pumps with a tank capacity of 1,000 gals. A duct under the parade ground provides for the housing of all services.

The front elevation and part of the east and west elevations are built of Stancliffe Darley Dale snecked wall stone with natural rock face. The plinths, window cills and surrounds, cornices and string course are of dressed Stancliffe Darley Dale stone. The main entrance feature has Hopton Wood stone panels and the coat of arms of the County Council is carved in Hopton Wood stone. The steps to the main entrance and the steps and thresholds elsewhere are of York stone.

There is a pitched roof to the south wing of Westmorland slate laid in diminishing courses with copper ridge and hip rolls. The remainder of the buildings are brick built with 16-in. thick cavity walls faced with Melstone rustic facing bricks and have flat roofs. The coping stones, cills and plinths to the main building are of Stancliffe Darley Dale stone. The cills and copings to the ancillary buildings are of reconstructed Darley Dale stone.

All suspended floors and flat roofs are of precast reinforced concrete supported on steel joists encased in concrete. The flat roofs are waterproofed with natural rock asphalt, with the exception of an open promenade provided as a fire-escape between the east and west wings. In this case the finish is asbestos tiles on felt. Pavement lights in this roof give natural light to the corridor below.

The windows are of rustproofed steel sections in rustproofed steel cavity subframes. Lantern lights have rustproofed steel section upstands and the lanterns are of lead-covered steel bars. Operation of the ventilators in the upstands of small lanterns is cam-operated by removable arms and in the large lantern of the general office by electrically operated gearing.

The floor finish to the main entrance hall is non-crack terrazzo, divided into sections by ebony strips, parallel to the main curve of the block in one direction and radial in the other direction. Ordinary terrazzo has been used in the vestibules to the east and west entrances and the lavatories on the first floor and on the staircases and landings. Terrazzo tiles have been laid in the lavatories, cloakroom, drying room and showers on the ground floor and in the kitchen on the first floor. Granolithic floor finish has been used in all stores and cleaners' rooms in the main block and throughout in the ancillary block. The floor finish elsewhere is Granwood patent composition flooring.

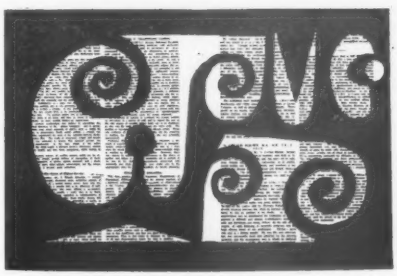
The external doors are of oak in oak frames. The panelling in the entrance hall, double swing-doors and the doors in the charge room are also of oak. Elsewhere the internal doors are flush with solid core and plywood facing and these are painted. The door frames are softwood. Partitions to w.c. compartments and the shower division are of precast terrazzo, the wall finish in the showers is in situ terrazzo.

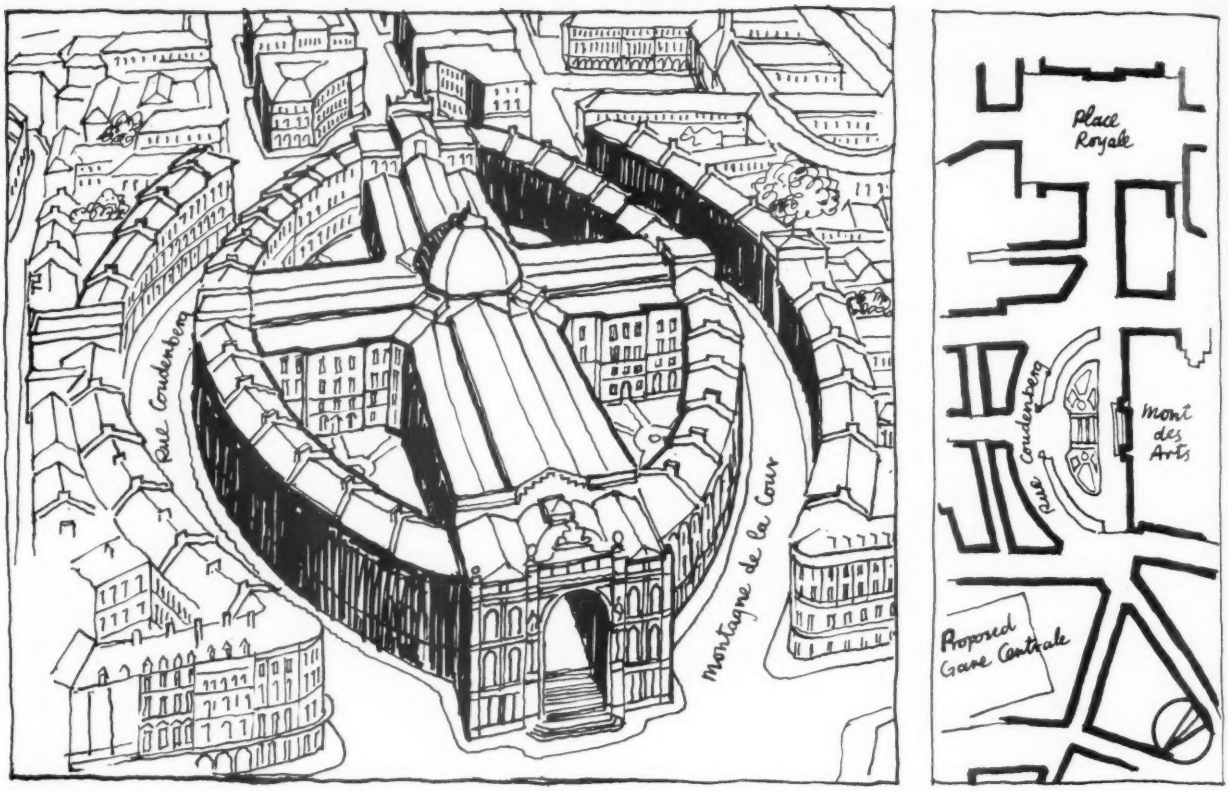
Central heating to both buildings is by means of a low pressure hot-water system with pump circulation, generally supplying radiators, but with warm air heaters in the parade room. The domestic hot-water service is from a central plant and all boilers are coal-burning fed by automatic stokers. In view of the severe weather conditions at Buxton, ample fuel storage has been provided.

A feature of the buildings is the curved façade of the main elevation. Not only has this effected a very satisfactory link with the east and west wings which, due to the shape of the site, had perforce to converge towards the northern end of the site, but it has also united the police buildings with the adjoining drill hall, and at the same time provided a spacious forecourt which has been grassed and planted with flowering shrubs. The dwarf wall to the front boundary is of Stancliffe Darley Dale stone to match the main elevation and this terminates in a feature incorporating a notice board and flagpole. The borders within the boundaries on the east and west sides of the site are planted with flowering trees and shrubs, and beech hedges have also been planted.

The cost of the works, including the Council's share of the making-up of the unadopted road, was approximately £123,000.

The plans were prepared in the office of the County Architect of the Derbyshire County Council, in close collaboration with the Chief Constable and his officers. Mr. Hamer Crossley [*F*] was assisted by the Deputy County Architect, Mr. E. H. Ashburner [*F*], Mr. P. F. Tilley [*A*], Assistant County Architect, and Mr. E. J. Hartland [*A*], Senior Architect.





Early plans for the Mont des Arts. Left: de Curte's project in 1858. Right: the plan prepared by Maquet for King Leopold II about 1910

Brussels Replanned—The Mont des Arts

By J. L. Berbiers, A.M.T.P.I. [*A*]

AFTER MANY YEARS of delay, proposals for the replanning of the Mont des Arts on the site of the former Montagne de la Cour are now showing visible signs of materialising. Situated on steeply rising ground below the Place Royale where in the Middle Ages stood the castle of the Dukes of Brabant, the Mont des Arts in its present form owes its origin to the period immediately preceding the International Exhibition of 1910.

During the early years of the century the character of central Brussels, particularly of the older districts, was undergoing far-reaching changes. For example, the area between the Gare Centrale[1]—itself a project which Sir Patrick Abercrombie then considered to be more destructive of the old quarter than most projects—and the plateau of the upper town was in the process of being remodelled; and elsewhere in the city many new buildings and roads were either under construction or about to be begun. For planners and architects alike it was a period of intense activity: the city resembled, as indeed it does today, a vast building site.

Maquet's design for the Palace of Arts. The tower is about 260 feet in height

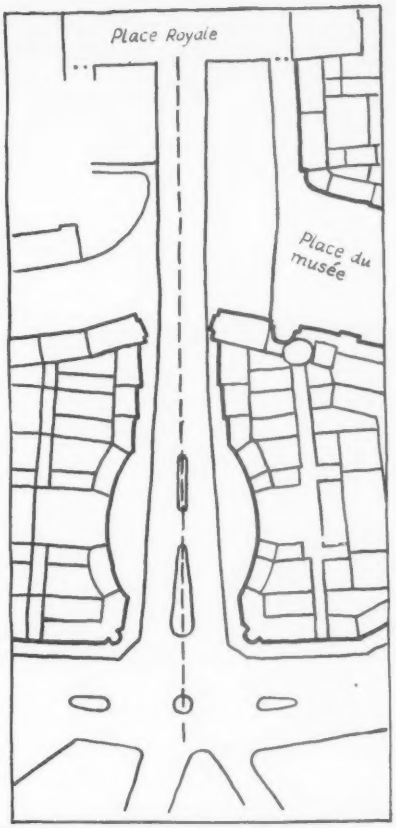
Among the improvements projected about that time in the old quarter of Saint Roch was the formation of the Mont des Arts, a scheme initiated by King Leopold II for the grouping together of the national libraries, picture galleries and museums. From the middle of the 19th century suggestions had been forthcoming for the

[1] The Gare Centrale, which despite its apparent magnitude is technically speaking only a halt, was part of the Nord-Midi junction plan and was only brought into operation a few years ago.

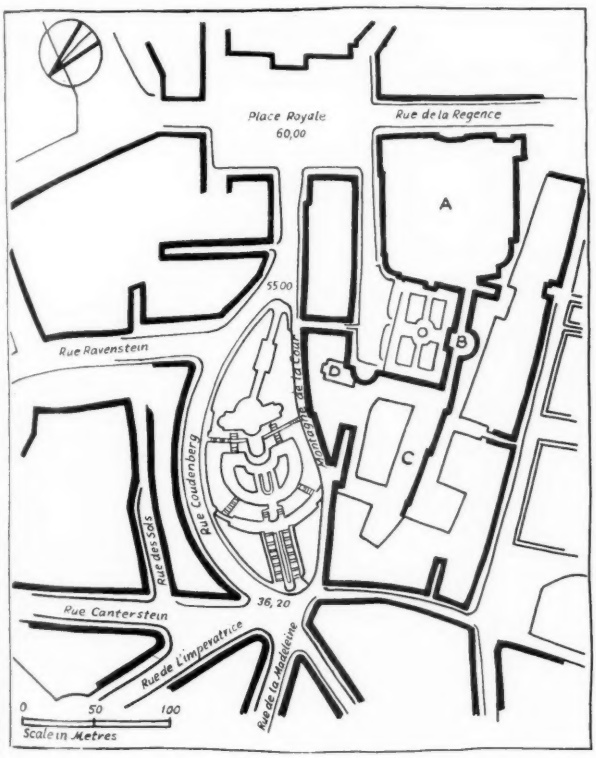
redevelopment of a narrow and congested street in the old quarter, the Montagne de la Cour, which enters the Place Royale opposite the 18th century church of St. Jacques sur Coudenberg. In 1858 the architect de Curte prepared plans for the realignment of the street and erection of shops and covered arcades in an oval shaped building, the monumental form of which gave little indication of its intended function; and many years later Baron Horta, like his predecessor Peeters in 1867, proposed that the Montagne de la Cour should be incorporated in a new road descending from the Place Royale to the rue de la Madeleine.

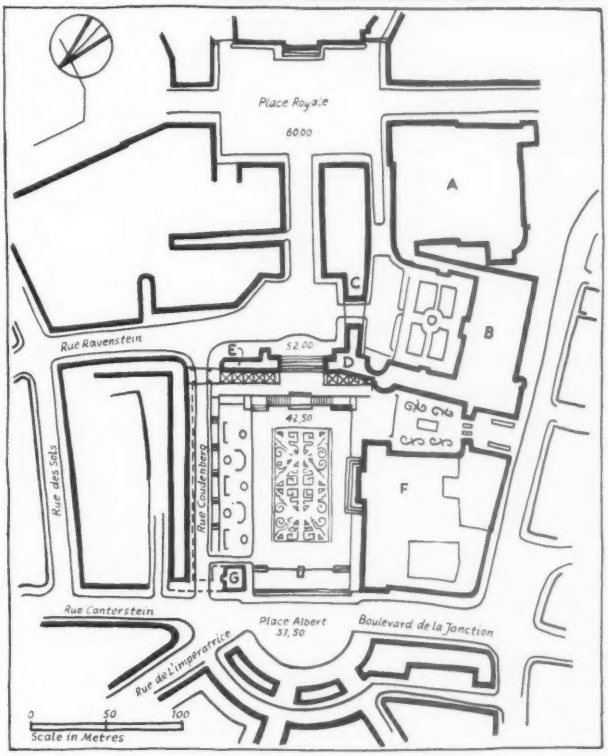
The first practical move to secure redevelopment of the area occurred at the beginning of the 20th century, when old property on the north-east side of the Montagne de la Cour was demolished, the rue Coudenberg constructed and plans made known for the establishment of a Mont des Arts on the site. It had been the intention of Leopold II, expressed in the design of his architect Maquet, that houses on the opposite side of the street, then entirely enclosing the Musée Moderne and other public buildings, should be replaced by a range of new exhibition galleries, and the site bounded on the north-east by the rue Coudenberg laid out as a forecourt garden. Longitudinally there is a fall of nearly 60 ft. and in Maquet's design the axis of the composition lay across the slope. However praiseworthy the intended project may have been—as in theory schemes of civic improvement so often are—the symmetrical façade and crescent-shaped formal garden was a conception totally unsuited to the character of the site. It was indeed regrettable, after more than a half century of speculation as to how the old quarter below the Place Royale would be remodelled, that an official scheme, bearing as it did the seal of Royal approval, should have been so defective in the elementary rudiments of site planning.

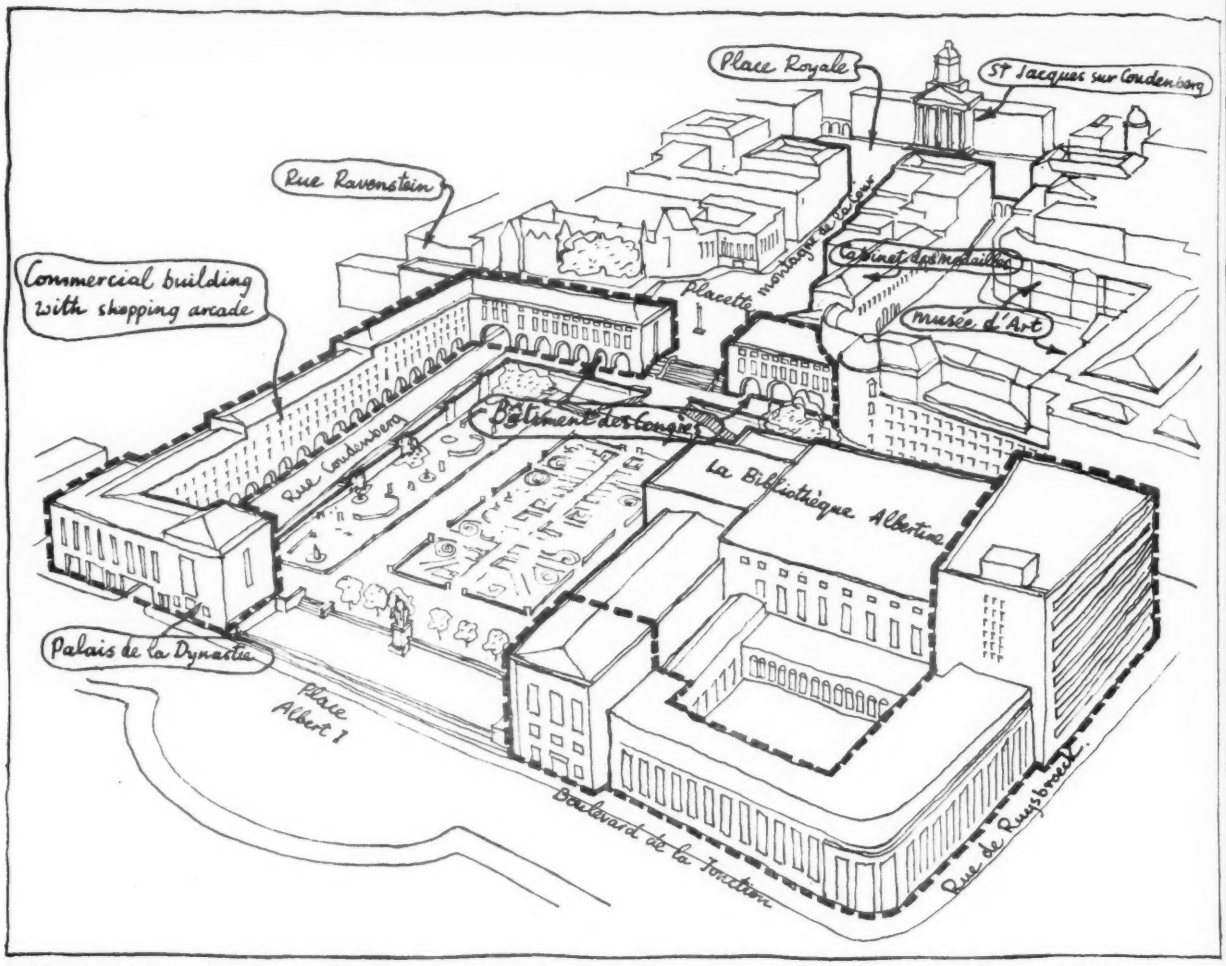
The plans raised a storm of public opposition, the extent of which is well illustrated by references to the Mont des Arts which frequently appeared in the Belgian Press during the years preceding the First World War. Criticism was at first focused chiefly on the aesthetic and practical implications of introducing a formal garden with its axis across the slope. The level of the upper plateau would of necessity have to be extended beyond its natural limits, resulting in what was described as 'une montagne au-dessus d'une



Right: A sketch plan attributed to Baron Horta. The axis of the street is focused on the distant tower of the Hôtel de Ville. The precise boundaries of buildings below the Place Royale are not clear from the original plan.
Below, left: The Mont des Arts before the commencement of the present scheme
A. Musée Ancien. B. Bibliothèque Royale.
C. Musée Moderne et Archives.
D. Temple Évangelique.
Note: Levels are shown in metres.
Below, right: Le Nouveau Mont des Arts
A. Musée d'Art Ancien. B. Musées et Archives.
C. Médailles. D. Temple Évangelique et Bâtiment des Congrès. F. Bibliothèque Albert Ier. G. Palais de la Dynastie.







Le Nouveau Mont des Arts. It is expected that some of the buildings (enclosed in the sketch by the dotted line) will be completed by 1958.

autre'. According to L'ETOILE BELGE (11 May 1909) the Burgomaster, M. de Mot, regarded the proposal as absurd; and in PETIT BLEU (14 May 1909) prominence was given to the 'Discussion sur la Montagne', a critical debate which had taken place in the Chamber of Deputies.

When the International Exhibition opened in Brussels in 1910 the plans prepared by Maquet had been abandoned, at least provisionally, in favour of a terraced garden planned axially up the slope between the Montagne de la Cour and the rue Coudenberg. ' "Provisoire" en Belgique, rime trop souvent à définitif' was the significant comment made in LA CHRONIQUE on 2 May 1910. As a testimony to its accuracy, this irregularly shaped garden by the French architect Vacherot has remained for more than forty years as the only vestige of Leopold II's ambitious project for the old quarter of Saint Roch.

Le Nouveau Mont des Arts. Early steps towards the replanning of the area—the present project is known in Brussels as le Nouveau Mont des Arts—were taken between 1935 and 1936 when, following the death of King Albert I, the decision was made to erect a memorial library in recognition of his services to the nation.

'Le Fonds Bibliothèque Albert Ier'—a Trust established by the Government for promoting the scheme—recommended, as a suitable site, the Mont des Arts where the erection of the library together with the Musées Royaux des Beaux-Arts, the Cabinets des Estampes et des Médailles, the Palais de la Dynastie and the Bâtiment du Congrès would form a comprehensive group of civic and cultural buildings. For this purpose a competition known as the 'Concours d'Urbanisme et d'Architecture en vue de l'aménagement du Mont des Arts' was held in 1937.

Notwithstanding the fact that an award was made, the future of the Mont des Arts remained for some years a matter of conjecture. In 1938 the Government informed the Trust that, as the international situation necessitated increased expenditure on armaments, it would be unable to proceed with a project of such magnitude; and that instead it proposed to erect the Memorial Library in the grounds of the Botanic Gardens.

In September 1938, complying with the Government's decision, Le Fonds again organised a competition; but mainly in view of public resentment against any proposal likely to affect the Botanic Gardens—a newly formed association known as 'Les Défenseurs du Jardin Botanique' gave added strength to the opposition—the Government took no further action after making the award. Many months later, after the outbreak of the Second World War, it was officially announced that the Mont des Arts had been finally selected for comprehensive development in the form originally envisaged. In this connection it is interesting to note that by the time hostilities ended in 1945 many detailed studies had been prepared. The architects entrusted with the project were M. Ghobert and M. Honyoux, winners respectively of the 1937 and 1938 competitions.[1]

[1] The award of the 1937 competition was shared jointly by M. Ghobert and M. V. Steenberghen, but owing to ill health the latter was subsequently obliged to withdraw.

The work now being undertaken—the foundation stone of the Bibliothèque Albertine[1] was laid by King Baudouin in 1954—incorporates a number of recommendations made by a group of three architects of international reputation, Professor Sir Patrick Abercrombie, M. W. Dudok and M. Crevel, who had been appointed by the Belgian Government to consider jointly the proposals in 1945.

The layout is essentially formal in character, with the main axis of the composition, from south-east to north-west, lying parallel with the slope of the ground. The opportunities afforded by the difference in level have led to an interesting arrangement of elevated terraces connected by broad flights of steps and flanked on one side by the Bibliothèque Albertine and on the other, facing the rue Coudenberg, by a covered gallery containing some 40 to 50 shops. The rue Coudenberg has itself been realigned to form a convenient but unobtrusive link between the upper and lower towns. With this exception, through traffic will be excluded from the precinct of the Mont des Arts. Provision for car parking has been made in three underground garages, one for some 70 cars beneath the rue Coudenberg with access from the rue des Sols, and the other two, approached from the rue de Ruysbroeck, under the main terrace.

[1] The Memorial Library is known officially as La Bibliothèque Albertine. At the time of writing eleven floors of the 18 storey wing facing the rue de Ruysbroeck have been completed.

Le Mont des Arts, view looking towards the lower town. In the background can be seen the tower of the Hôtel de Ville [*Photo: Office Technique de Publicité*

The entire scheme will, it is estimated, entail an expenditure of more than six million pounds, two million of which is likely to be spent on completing the first portion before the opening of the International Exhibition in 1958.

It might perhaps be thought that in design—particularly in the handling of its architecture—the Mont des Arts lacks the vigour and interest of a less formal conception. Nevertheless, full advantage has been taken of the site's natural characteristics to produce a scheme which, when completed, will constitute a major contribution to the redevelopment of the city centre.

Book Reviews

The Idea of Space in Greek Architecture: with special reference to the Doric Temple and its Setting, by *R. D. Martienssen.* 8¾ in. xv + 191 pp. incl. illus. Witwatersrand Univ. Press: Johannesburg. Lund, Humphries, London, 1956. £1 12*s.* 6*d.*

This book is a thesis submitted in 1940 for the author's doctorate; he died during military training in 1942 at the age of 37. It can therefore be regarded as the culminating point of the career of a much respected man, who contributed considerably to scholarship and who left a permanent mark on the teaching of architecture at his University of the Witwatersrand.

Most of the chapters of the book appeared as articles, between the years 1935 and 1939, in the SOUTH AFRICAN ARCHITECTURAL RECORD, before the whole was assembled into a thesis. A review of the author's life and work will be found in the RECORD of November 1942. The book is now published as a sort of memorial volume through the generous financial assistance of the Institute of South African Architects.

It is certainly good to have this publication for convenient use by those interested in the analysis of the Greek genius for planning and for three-dimensional grouping for visual effects. It seems however rather a pity that it has taken nearly 15 years to appear in book form. Much other work on the same subject or akin to it and a great deal of new thinking and even of new discoveries have been accomplished in the intervening period. The work of Professor Wycherley (e.g. *How the Greeks Built Cities*, 1949) and that of Professor Dinsmoor (on the Acropolis at Athens and the Temples at Paestum) come immediately to mind in this connection.

The book naturally suffers from this delay, mainly because any original thought—and it has much, if one bears its date in mind—now seems slightly stilted and tending towards omniscience of Greek methods, a characteristic of older views still surviving too strongly in these more objective times.

Greek planning, even the placing of temples or of the buildings around them, was more often than not determined by strong pre-existing factors, not the least of which were sacred spots or local legendary happenings. Many of the elements of the Olympia layout or the shape and location of the Erechtheum provide examples, sufficient for the moment, of this almost universal condition. To acknowledge this is not to decry the contribution of the Greek genius for adaptation of circumstances to dramatic and well-composed groupings.

The later rectangular and often illogical superimposition of so-called Hippodamian principles to the planning or extensions to Greek towns did not always assist in retaining the quality and atmosphere of earlier groupings, except possibly in the more obviously self-conscious planning of the public open spaces with their surrounding public buildings. The Greeks contributed some of the greatest elements to European culture, but they were not infallible.

Even with the delay, however, Dr. Martienssen's book must be welcomed by all who study the past and who find in it inspiration for the cultural future of architecture and town planning. S. R. P.

English Country Houses—Mid Georgian 1760–1800, by *Christopher Hussey.* 12¼ in. 255 pp. incl. illus. Country Life. 1956. £6 6*s.*

This is the second volume dealing with English country houses built between the years 1760 and 1800, a period which might aptly be termed England's zenith of social elegance.

Although many writers have dealt with this aspect of 18th century art, it has been left to Mr. Christopher Hussey to present its architecture in sumptuous form. He has shown that England still possesses a heritage of noble domestic buildings which are unequalled. This in itself is a tribute to the English appreciation of tradition, of seemliness and conservation of beauty.

Although there is the parallel case of the historic houses of France, the latter country has never possessed a proportionate number of mansions of similar status and integrity.

The book explains the neo-classic movement initiated by English taste in the early

years of George the Third's reign. This movement was continued unchecked until the period of the Regency. So forthright was the purpose of English architects that a parallel movement was formulated in France and it was not long before architects in other Continental countries took notice. There can be no doubt that the change in manner expressed in the works of Gabriel, Rousseau and Antoine was due to contemporary English design.

Curiously enough, neo-classicism in England sprang into being almost fully equipped. Inspired from divers sources, implemented by groups of local craftsmen, enriched with the taste of Italian and French artificers, the style soon became identified with the moods of the period.

Mr. Christopher Hussey has had an immense field of information upon which to draw; the result is a splendid volume which not only explains the many works created by the skill of the architects, but also calls attention to the infinite variety of design. Although in a vague way much of this information has been known to architects, it has been more generally appreciated by the lay mind, yet today this period is acknowledged by all students of architecture. Fashions come and go, ventures are favoured and experiments are pursued, often without discernment.

Mr. Christopher Hussey's book is not the work of a didactic reformer; nevertheless it will have the most subtle influence in reforming public opinion.

A. E. RICHARDSON [*F*]

Tomorrow's Landscape, by *Sylvia Crowe.* 8¾ in. 207 pp. incl. illus. Architectural Press. 1956. 21*s.*

'*Tomorrow's Landscape*, the result of many years' research into the root causes of the problem (Subtopia) and its cure, follows as the first constructive and positive attempt to show how that blight can be arrested by prompt, resolute, creative action.' Thus the Architectural Press describe this excellent book and also gracefully pay tribute to Miss Crowe's pioneer work, on which much of Ian Nairn's more recent highly successful ideas must surely have been based.

For years this horror has been of serious concern to a few practising architects like G. A. Jellicoe and Thomas Sharp and to landscape designers like Miss Crowe herself and Brenda Colvin, whose book *Land and Landscape* was published in 1948. Architects should read both these books because we have mostly been as blissfully unaware of anything wrong outside their own immediate job of building as the more ignorant, and therefore more excusable, public. Although we all like 'a nice site', how many of us leave it 'nicer' than we found it? Apart from our buildings, often hideous in themselves, what about all the bits and pieces like gates, fences, tool-sheds, paths and so on in our layouts? And what about the layouts themselves?

Yet it seems that even if we were all perfect, we should still have no reason for optimism about curing blight in this country. For over and over again Miss Crowe is forced to show us that the problem is not aesthetic at all, but biologic. There are too many of us in too small a space.

The difficulty is seen at its simplest in the tramp of our feet actually wearing out the earth's surface, in National Parks as well as more obviously in town parks. 'The mere number of those who seek the solace of wild places can by itself destroy them.' In another part Miss Crowe says, in effect, how lucky Sweden is because its population is small and its subsoil rock. Immediately we are aware of the basic reason behind our breathless admiration for those designed but apparently casual landscapes in and around their towns and tower flats. It is the lack of pressure on their use.

And what architect who has visited, say, the empty, rocky vastness of Spain has not realised that for all the lack of modern design, Spain has more aesthetic amenity than we have?

As a country neighbour said after returning from London during the war, dispirited by the problems of her shopping: 'there's only one thing we're not short of in England—people'.

HERBERT TAYLER [*F*]

The Art of Home Landscaping, by *Garrett Eckbo.* 10 in. (10) + 278 pp. incl. illus. New York: F. W. Dodge Corporation. 1956. $5.95.

This is a book on the work of an eminent American firm of landscape architects, written principally for the American public. Once this fact is appreciated and certain faults of presentation overlooked it proves to be an excellent first introduction for any architect wishing to pursue the subject beyond his normal beat.

In this firm there are four partners and six associates, and if all the work is as good as that selected for publication there can be few firms even in America who can reach such standards in quantity and quality. The form of the small garden is the most neglected of all architectural subjects (in contrast to its contents, which are the most publicised), and it takes courage to give so much care to a subject which is surely neglected only because professionally it is so unremunerative. Through its photographs this book sparkles with ideas, and in the whole number of two or three hundred illustrations there is not one that is not acutely sensitive; the work of this Californian firm is equal to the best from Scandinavia, Switzerland, and South America.

If the English reader can swallow his dislike for the manner of the text, and has patience, he will find that some of this also is of absorbing interest. Care must be taken to relate the theory to the English conditions, otherwise there will be disaster; but much of the information is common to all parts of the world and it is invaluable to have a cross-check on experience. For instance, in referring to steps: 'In broadening from the 6 : 12 ratio, the generally correct proportions are 5-in. riser, 15-in. tread; 4-in. riser, 18-in. tread; 3-in. riser, 24-in. tread.' For years the reviewer worked on the rule-of-thumb that twice the rise plus the tread should equal 24 in., until experience proved this unsatisfactory for external conditions. This book represents the practical experience of Garrett Eckbo of twenty years, and for this alone it should be respected.

G. A. JELLICOE [*F*]

Rebuilding St. Paul's after the Great Fire of London. By *Jane Lang.* 10¼ in. xi + 269 pp. + front. + 21 pls. O.U.P. 1956. 42*s.*

This book is one of a kind which is all too rare: a fine work of scholarship, it reads as easily as a good historical novel. I hope that the gracious and fluent style, the masterly arrangement of the complicated material so that it is simple to comprehend and the author's sympathetic understanding of the people she is writing about will not mislead readers who are familiar with the dry-as-dust style of art history into thinking this book is only for the general reader. It should be read by everyone who tries to write art history, as a model of lucidity and grace. It should be read by every architect, as a fascinating study of problems in practice which are remarkably constant from age to age. It is also a very good book for the general reader, and should take its place—despite its title—among the classics of English biography.

The form of the book is a straighforward narrative about the people concerned with the rebuilding of St. Paul's, from the repairs and refacing carried out by Inigo Jones to the completion of Wren's cathedral. All the time Miss Lang keeps relating her main theme to the changing social climate and the succession of political events. This she does in a most lively way, creating a vivid picture of life in 17th-century England; and she has a gift for portraying character with remarkable economy of words. In her pages churchmen, politicians, contractors, craftsmen and above all Sir Christopher Wren himself come vividly to life and we are constantly aware of the progress of a great work of art as a human activity.

From an architect's point of view I think Miss Lang's most remarkable achievement is that she has understood the structure of St. Paul's. She has so studied her subject that she really does know how an architect thinks and designs. She does actually feel the structure of the building and what is more she expresses it in writing, which is a very difficult thing to do.

There are small points which could be criticised. I do not think Miss Lang is quite fair to Webb for example, but where there is so much that is excellent and when one has read her book from beginning to end with profit and great enjoyment it is only fitting to thank its author for a remarkable contribution to the literature of architecture. This is a very good book indeed.

BRUCE ALLSOPP [*F*]

The Englishness of English Art, by *Nikolaus Pevsner*. (An expanded and illustrated version of the 1955 B.B.C. Reith Lectures.) 8¾ in. 208 pp. incl. pls. and other illus. London: Architectural Press [1956], 16*s*.

There is no doubt that Dr. Pevsner's Reith Lectures were a great success. They were broad in their scope and lively in the manner of their delivery, besides being flattering to his audience; and of course 'an Englishman, being flattered, is a lamb.' Listening to them Sunday after Sunday it was impossible not to be impressed by the lecturer's knack of making such seemingly intractable material as' a page from the Peterborough Psalter or the proportions of Escomb Church appear urgently topical, and equally impossible not to admire the ease with which he skipped from century to century and country to country in search of illustrations of his theme. The correspondence columns of THE LISTENER bore witness to the interest he had aroused and it is probably true to say that, in places where one might expect to find people with views on matters of art, there was no more popular subject of conversation at Monday's lunch, during the period of the lectures, than the previous evening's instalment.

Nevertheless when all is said it must be confessed that the main impression left on many listeners at the end of the series was one of perplexity: and this impression is scarcely dispelled by the closer acquaintance afforded by the publication of the lectures in an extended form, with illustrations and notes. Perhaps the highest tribute one can pay to Dr. Pevsner's skill and charm as an expositor is that in this form they still fascinate, even though one's original doubts about his object, method and conclusions persist.

The first of these doubts—regarding, that is, the general object of the series—may be briefly stated. We have recently been made aware of the sad consequences of political nationalism in matters of art. Dr. Pevsner himself must be only too conscious of those consequences; why, then, should he run the risk of even appearing to encourage it among his adoptive compatriots? He gives very good reasons against doing so, and then promptly ignores them; for it is no answer to say that those willing to explore the characteristics of English art '*ought* (the italics are mine) to emerge with a widened and not a narrowed sense of this country's national possibilities.' Any propagandist of nationalism would say that, and whilst there is wisdom in the ancient advice, *nosce te ipsum*, we may still ask 'what should they know of England who only England know?' Nobody, of course, could accuse Dr. Pevsner of knowing only England; but the case may be different with many of his audience, and for those whose acquaintance with the art of other countries is scanty it is questionable whether Dr. Pevsner, for all his wide experience, always provides a reliable guide to English self-knowledge.

An example of this puzzling lack of reliability is to be found (I propose to confine myself here to the architectural sections of the book) in a passage in which the author is discussing certain characteristics of English mediaeval church building, arising, he would have us understand, from a common artistic impulse. He refers first to the well-known English preference for square-ended chancels, which, in some magical way, he relates to the Anglo-Saxon practice of decorating wall surfaces with square, vertical and horizontal strips forming panels, often with triangular heads. Whether the connecting link is lack of skill or laziness he does not explain, but goes on to say that the 'curious habit of arches starting above the abacus of the column . . . with a straight vertical piece before turning inwards to form the arch proper . . . also connects with this quality'. From this the ordinary listener or reader would, I think, be justified in understanding that stilted arches are evidence of the same artistic impulse as square-ended chancels: if, that is to say, he did not happen to think of Beauvais Cathedral, and many other French apsidal churches as well as some English ones, where the stilted arches are the necessary and architecturally satisfying consequence of the adoption of an apsidal termination.

Such arguments are apt to make the reader wary when he is asked to believe that a Georgian brick terrace, the Five Sisters window at York and East Anglian post and panel half-timbered building are all due to an English preference for emphasising verticals. Wariness may turn to bewilderment when, on the same page, he is invited to consider excessive length as another of our predilections, and bewilderment to exasperation when, a little farther on, he learns of our national propensity for balancing verticals and horizontals in the same composition. It is true that Camden described these islands as 'a little world, sequestered from the other', but surely not even the most ardent nationalist would claim for English architecture that it is an epitome of that of Europe as a whole. On the other hand one cannot help wondering whether it might not be possible to find, at one time or another, evidence of exactly the same set of preferences in the architecture of any country one might be tempted to select.

The trouble lies, I think, in Dr. Pevsner's method, which savours rather of the Senior Combination Room than of the study, and which, incidentally, is perhaps one reason for the remarkable success of the series. To be witty and allusive, to range easily and agreeably from one topic to another without boring one's hearers—to indulge in fact in a display of good-humoured one-up-manship, and on no account to be so unmannerly as to ask the assembled company to think—these are the qualities most valued by the after-dinner society, and perhaps, too, by the Sunday evening audience of the B.B.C. Dr. Pevsner has them all, but much as one enjoys them they do not appear, in the event, to be the qualities best suited to an inquiry into so elusive a subject as the characteristics of art in England, or, for that matter, any other country.

For this more serious purpose what is needed is something in the nature of a controlled experiment—a comparison of English and foreign methods of doing, as nearly as possible, *the same thing* at various periods in history—from which some knowledge of persistently English characteristics might emerge as a conclusion. With Dr. Pevsner the process seems to be reversed. He appears to start with a knowledge of what is English in character, and his inquiry is therefore restricted to a search for examples that can be used as illustrations of that knowledge.

The reason for this extraordinary reversal of the normal scientific method is perhaps to be found in the closing section of the book, devoted to certain trends to be observed in English architecture and town planning at the present time. These are related by Dr. Pevsner to what may or may not be the most typically English, but is certainly, on the testimony of its late eighteenth-century apologists, the least architectural form of artistic expression—the picturesque. Dr. Pevsner speaks and writes as an evangelist for the picturesque, particularly in its modern form, and as an evangelist he turns to history as others of his kind often turn to the Scriptures—as a storehouse of texts that may be quoted in support of his own beliefs. His aim, it would appear, is not to understand history but to use it.

Thus the city of Bath, English of the eighteenth-century English, is obviously a place to be reckoned with in any discussion of English art. It is—or parts of it are—among the show places of English architecture; and so, in spite of Catharine Morland, whose sensible creator does not seem to have taken the picturesque quite so seriously as Dr. Pevsner, Bath has to be picturesque. Conversely, the cardinal architectural virtue of unity has to be ignored, or attributed to motives that are presented as being slightly suspect. Henry Yevele's westward continuation of the nave of Westminster Abbey, in the style of the eastern bays built a century or more earlier, is characterised, not as the result of a conscious striving after unity—a mature and manly aim—but as *self*-conscious conservatism, which seems much less admirable. As for the characteristic disunity of Anglo-Saxon church plans, this, for Dr. Pevsner, is not disunity but compartmentation—a word he has apparently invented, and so can endow with whatever value he chooses.

It is by such means that he manages to convey the impression of praising us for our faults, and to leave this reader, at least, with the sober reflection that, in the words of the Master of Peterhouse, '. . . in one age after another history operates to confirm the prevailing fallacies and ratify the favourite errors of the time—even magnifying prejudices at each stage of the story by projecting them back upon the canvas of all the centuries'.

W. A. EDEN [*F*]

An Inventory of the Ancient and Historical Monuments of Roxburghshire; *Royal Commission on the Ancient Monuments of Scotland.* 2 vols. 11 in. × 8½ in. var. pls. and plans, some folding + folding map in pocket. Edin.: H.M.S.O. 1956. £5 5*s*.

Some, on this side of the border, might feel momentary surprise that a rural county, on the north-western slopes of the Cheviots, with few towns of any size (Jedburgh, St. Boswells, Hawick and Kelso), should need two fairly bulky volumes to assess its antiquities. There are, however, in fact nearly eleven hundred monuments to record; and the Scottish Commission's volumes have always included much purely historical as well as architectural matter, given much space to prehistoric remains, and adopted a more narrative style than the English. In this county, moreover, are the important abbeys of Jedburgh, Kelso and Melrose, as well as peel-houses and other local monuments. This Commission still adheres to the date 1707 (a Scottish approximation to 1714), and incidentally has shortened its original cumbrous title ('Ancient and Historical Monuments and Constructions . . . '), though differently from the English one. There is a long and valuable introduction surveying the periods, the last, 'Mediaeval and later', subdivided into various types of building; and there are excellent plans and photographic plates, including the now indispensable aerial photographs. The index, unfortunately, does not—like its English counterparts—include illustrations.

H. V. M. R.

Practice Notes

Edited by Charles Woodward[*A*]

IN PARLIAMENT. Ministry of Works. Building Contracts (Prime Cost Items). Sir A. Bossom asked the Minister of Works how far it is customary to grant quantity surveyors and others concerned a professional percentage upon the work executed under prime cost or prime cost sums for building contracts entered into by his Department, or for such contracts undertaken for other Government Departments.

Mr. Molson: It is the practice of my Ministry and of the Service Departments not to grant a professional percentage on prime cost sums included in bills of quantities prepared for them unless sub-contract bills of quantities have been drawn up for the specific item or items, or professional skill has necessarily been exercised in connection therewith.

Sir A. Bossom asked the Minister of Works if he would give details of cases where prime cost or prime cost sums were included in the contract price for any part of important building contracts for his Department or for works for which his Department acts on behalf of other Government Departments; and whether these sums were determined between his Department and the sub-contractor concerned, or were agreed by the quantity surveyor or the architects on behalf of the Government.

Mr. Molson: Most important building contracts placed by my Department include some prime cost sums, generally for work of a specialist nature. It is, however, the policy to reduce the number of prime cost items, and, to the greatest possible extent, to include specialist work in the working drawings, specification and bills of quantities of the main contract, placing on the main contractor the full responsibility for pricing and progress of the entire work. Where prime cost sums are included in the contract these are determined by the Department's quantity surveyor. (15 March 1957.)

WAR DAMAGE REPAIRS. Revised Code of Professional Fees. The War Damage Commission announces that the official notice of 8 February 1946 setting out the scale of professional fees for acting in an advisory or supervisory capacity in connection with the execution of the works which will be allowed by the Commission in claims for the cost of works or temporary works has been withdrawn, and will be replaced by the following:

Scale of Fees

(1) For making, when necessary, measured drawings of the building if no drawings are available, or checking the drawings if available:

Principal's time	£10	10*s*. 0*d*. a day
Senior Assistant's time	£5	5*s*. 0*d*. a day
Junior Assistant's time	£3	3*s*. 0*d*. a day

(2) (*a*) For preparing for the instruction of the builder working drawings and specification of the works (or equivalent documents); obtaining tenders and/or arranging a contract; for general supervision of the execution of the works and certifying for payments and completion:

9 per cent on works costing between £500 and £1,000 with a minimum fee of £50.
8 per cent on works costing between £1,000 and £1,500 with a minimum fee of £90.
7 per cent on works costing between £1,500 and £2,000 with a minimum fee of £120.
6 per cent on works costing over £2,000 with a minimum fee of £140.

(*b*) For preparing a specification of works (or equivalent document); for obtaining tenders and/or arranging a contract, where necessary; for general supervision of the execution of the works and certifying for payments and completion:

(i) *Works costing up to* £500
6 per cent on the cost, with a minimum fee of £1 1*s*. (or a minimum fee of £5 5*s*. where the work affects the structural stability of the building or involves reinstatement or repair of features of architectural or artistic interest).

(ii) *Works costing more than* £500 *but not more than* £1,000
5 per cent on the cost, with a minimum fee of £30.

(iii) *Works costing over* £1,000
5 per cent on the first £500 of the cost
4½ per cent on the next £500 of the cost
4 per cent on the next £500 of the cost
3½ per cent on the next £48,500 of the cost
2½ per cent on the balance of the cost over £50,000
With a minimum fee of £50.

(3) The above fees are exclusive of travelling expenses and other reasonable disbursements, and the fees under (1) are in addition to those under (2) (*a*).
(4) The scale of fees under 2(*a*) is not applicable in cases where the works cost less than £500. But where, in exceptional cases, the Commission agrees that working drawings are essential to the work, fees under (1) will be paid in addition to those under 2(*b*), in respect of the preparation of the working drawings and of any necessary survey in connection therewith.
(5) The above fees are exclusive of the wages of a clerk of works, which will be recoverable from the War Damage Commission, provided that the employment of a clerk of works is reasonable.
(6) The above fees are exclusive of those for quantity surveying services. If such services are required, fees will be allowed, in addition, according to the percentages set out in the normal professional scales.
(7) Where repairs are carried out to several properties in the same area and in the same ownership, the scale of fees may be applied by reference to the aggregate cost of the work, provided that the premises are in the same vicinity, that the same builder carries out the work, and that all the work is done at the same time. As far as practicable an aggregate specification will be accepted by the Commission.

Circumstances under which fees can be allowed

(1) It is a condition of the allowance of fees that an appropriate specification or equivalent document conveying to the builder clear directions as to the work to be carried out is prepared before or at the time when the works are put in hand, and that the person charging the fees certifies that he has fully performed the services described under the appropriate heading or headings of the scale.
(2) Fees for quantity surveying services will be allowed where the works cost more than £4,000, and where these services are rendered by a Quantity Surveyor or a firm of Quantity Surveyors practising as such, not being the person or firm rendering the services described in paragraphs 2(*a*) or 2(*b*) of the scale above.

Provided only that where the person or firm who has rendered the services described in paragraphs 2(*a*) or 2(*b*) of the scale above in the capacity of Registered Architect, is also in regular practice as Quantity Surveyor, fees for quantity surveying services may also be allowed where

the certificate that these latter services have been performed is signed by the person (stating his qualifications) who has actually rendered such services, and also by the principal or firm with which he is connected.
(3) The above scale only applies to works costing less than £100,000.
(4) The scale is not applicable to cases where, owing to the special nature of the work, the accepted practice would be for the work to be carried out under the direct supervision of an engineer (e.g. work on public utility undertakings such as gas and water services).

Note for information of the Press

This announcement replaces the announcement of 8 February 1946, the chief difference being an increase in the fees under paragraph (1).

Under the War Damage Act the Commission may only make payments of cost of works equal in amount to the proper cost of the work executed. 'Proper cost' is defined in Section 123 of the Act where it is stated to include 'the cost of the necessary employment of an architect, engineer, surveyor, land agent or other person in an advisory or supervisory capacity in connection with the execution of the works.' Accordingly it will be observed that fees are only allowable where the professional man acts in supervising the works of repair, and that the Commission have no power to repay professional charges incurred by a claimant in making a claim, either for a cost of works or a value payment.

It is also to be borne in mind that the Commission may only pay an amount equal to the cost of the reinstatement of a damaged building to its form immediately before the damage, even though the work of reinstatement may, in fact, include alterations and additions. Professional fees, admissible in claims, must therefore be assessed on the basis of reinstatement in the original form, any additional fees on account of alterations and additions being a matter between a client and his professional advisers. (22 March 1957.)

CONTRACTS UNDER SEAL. In the JOURNAL for February on page 155 the case of A. R. Wright and Son Ltd. *v.* Romford Borough Council was referred to. The Court held that as the plaintiffs' contract was not made under the Seal of the Council it was not binding on the Council.

It is interesting to note that in consequence of the decision in the Romford case, the Oxfordshire County General Purposes Committee has decided that all contracts entered into for building work must in future be made under the Common Seal.

No doubt the term 'building work' includes contracts with architects and other professional men. It may be that those public authorities and statutory bodies will follow Oxfordshire's lead where they do not already contract under Seal.

WAR DAMAGE. Quantity Surveyors' fees. The Rule of the N.F.B.T.E. that their members may tender in competition for contracts not exceeding £4,000 in total value without Bills of Quantities being supplied, has led the War Damage Commission to alter the limit, below which Quantity Surveyors' fees will not normally be paid, from £3,000 to £4,000. This is announced in the R.I.C.S. JOURNAL for March.

ADVISORY COMMITTEE ON RIGHTS OF LIGHT. The Lord Chancellor has appointed a Committee to advise him whether legislation is desirable to amend the law on rights of light in relation to war-damaged sites or sites whose development was prevented or impeded by restrictions or controls imposed during or after the war. The Committee will also advise him whether legislation is desirable to preserve rights of light acquired or in process of acquisition by buildings which subsequently suffered war damage.

The Committee's chairman will be Mr. Justice Harman and its members Mr. Guy Biscoe, Mr. P. V. Burnett, Mr. J. Catlow, Mr. J. C. Craig, Mr. A. J. Driver, and Mr. G. H. Newsom, Q.C. The secretary will be Mr. K. M. Newman.

THE MINISTRY OF HOUSING AND LOCAL GOVERNMENT. Charges for Dustbins. To enable local authorities to meet the increased cost of supplying dustbins to householders, an order has been made by the Minister of Housing and Local Government raising the maximum charge local authorities may make for this service from 5*s.* to 7*s.* 6*d.* a year as from 1 April 1957. The present maximum charge dates from 1949. (12 March 1957.)

HOUSING OF OLD PEOPLE. Circular 18/57 dated 18 March and issued to housing authorities in England and Wales gives specific suggestions for the housing of old people. The Circular is obtainable at H.M. Stationery Office, price 4*d.* net.

THERMAL INSULATION (INDUSTRIAL BUILDINGS) BILL. (Explanatory Memorandum.)

Purpose. To contribute to greater efficiency in the use of fuel for heating factories, and thus to conserve fuel, notably coal and fuel oil. A secondary purpose is to improve comfort standards in factories, and to render more effective compliance with the heating provisions of the Factories Act and regulations made under it. Within the context of fuel efficiency in industry, the measure is complementary to Clean Air legislation. Only 10 per cent of new factories are said to be effectively thermally insulated.

Provisions. The Bill would provide for thermal insulation of all industrial buildings in which fuel is consumed for space heating purposes; minimum standards would be prescribed by the Minister, by Regulations. New industrial buildings would require to be thermally insulated after 1 January 1958, and other industrial buildings after a date to be appointed by the Minister, but not less than four years after 1 January 1958, say 1 January 1962. Power to exclude certain buildings is provided (e.g. foundries), where thermal insulation would not be beneficial. Appropriate provision is made for penalties and enforcement. The Bill does not apply to Northern Ireland.

Cost. The cost of effective thermal insulation of factory roofs is roughly 5 per cent of the cost of a new building of standard design, or 1*s.* in the £1. Assuming standard industrial construction currently costs £2 per square foot, the cost of effective thermal insulation of the roof structures of (say) 41 million square feet of new factory space created in *each* of 1955 and 1956 would be £4,000,000 per annum. Of that annual figure, say 50 per cent is insulating material, and the rest labour overheads and profits accruing to the contractors (i.e. those erecting the insulating materials). Thus the cost of material resources is £2,000,000 for new buildings only, and commensurately larger for all industrial buildings that are space heated.

General. It is extremely difficult to give reliable forecasts of the fuel economies flowing from statutory compulsion for insulation of industrial buildings, due to the almost complete absence of reliable statistical data in Government Departments, and elsewhere, as to the extent, age, and general construction categories of the bulk of existing industrial buildings. However, what is indubitable, and readily confirmed by all fuel technologists and heating engineers, is that properly insulated roofs on industrial buildings yield fuel economies for heating purposes of 25 to 50 per cent. The Bill is now before the House of Commons.

LAW CASES

Harvey v. Crawley Development Corporation. Compulsory Purchase—expenses incurred by owner-occupier in finding and purchasing another house. The Lands Tribunal awarded the owner-occupier of a house compulsorily acquired the sum of £241 10*s.* 1*d.* as compensation for disturbance under section 2(6) of the Acquisition of Land (Assessment of Compensation) Act 1919. This sum represented the owner-occupier's travelling expenses, surveyors' fees and legal costs in respect both of an unsatisfactory house which she did not purchase and the house she in fact bought, and was in addition to other sums awarded under the Act.

The Corporation appealed, and the Court of Appeal held that the sum of £241 10*s.* 1*d.* was properly awarded as compensation for disturbance because it was expenditure reasonably incurred in getting another house, and so could fairly be regarded as a direct consequence of the compulsory acquisition. The mere fact that expenditure for which compensation was claimed involved some element of reinstatement did not disqualify it for being allowed as compensation for disturbance, if it was otherwise proper so to be allowed.

The Corporation's appeal was dismissed and leave to appeal to the House of Lords was given [(1957.) All E.R. Vol. 1. 504.]

Review of Construction and Materials

This section gives technical and general information. The following bodies deal with specialised branches of research and will willingly answer inquiries.

The Director, The Building Research Station, Garston, near Watford, Herts. Telephone: Garston 4040.

The Officer-in-charge, The Building Research Station Scottish Laboratory, Thorntonhall, near Glasgow. Telephone: Busby 1171.

The Director, The Forest Products Research Laboratory, Princes Risborough, Bucks. Telephone: Princes Risborough 101.

*The Director, The British Standards Institution, 2 Park Street, London, W.*1. *Telephone: Mayfair* 9000.

*The Director, The Building Centre, 26 Store Street, Tottenham Court Road, London, W.C.*1. *Telephone: Museum* 5400 (10 *lines*).

*The Director, The Scottish Building Centre, 425–7 Sauchiehall Street, Glasgow, C.*2. *Telephone: Douglas* 0372.

Fuels for Central Heating. Preliminary discussions on any project for a new industrial building must include the important question of the method by which the premises are to be heated, and this involves a comparison of the respective costs of the various fuels available. It is not possible to give comparative costs that will apply over the whole country, as prices of fuels vary in different districts, and therefore each building project must be considered with reference to its location.

A specific instance is afforded by the City of Manchester, whose General and Parliamentary Committee have issued a report which includes a section on fuel policy in connection with central heating installations in their proposed corporation buildings, and in the table set out below the estimates are given of the capital costs and annual running and maintenance costs for various fuels.

Cost, however, was not the sole criterion in the mind of the committee when formulating their fuel policy, for they bore in mind the statement of the Beaver Committee that when coal, coke, anthracite and fuel-oils are burned the principal gaseous products entering the chimney are carbon dioxide, nitrogen and excess air, water vapour and sulphur dioxide, and that sulphur dioxide is regarded as being one of the most harmful of all the polluting agents. In the case of large heating installations which do not use town gas (which is virtually free of sulphur) or electricity, high chimneys must be built for the disposal of sulphur dioxide.

The Manchester Committee were gravely concerned about the effects of sulphur pollution and decided that wherever possible central heating installations should use town gas or electricity to achieve the following objects; (i) the elimination of smoke, (ii) the elimination of sulphur dioxide, and (iii) the avoidance of the need to build or maintain large chimneys, and although the use of town gas or electricity would involve capital, running and maintenance costs of between 50 and 100 per cent more than in the case of fuel-oil or solid smokeless fuel, the Committee decided to recommend to the Manchester Council that town gas or electricity should be used for heating new public buildings and for the replacement of existing installations. The Committee came to this decision because they felt that on broad considerations of public policy it was desirable to incur some additional expense for the purpose of attaining all the objects referred to above, the safeguarding of health being an object which local authorities should use every endeavour to achieve. The Committee's recommendation to their Council does not relate to houses or flats.

L.C.C. Materials and Information Section. Early in the post-war period the London County Council became faced with the task of providing, as an immediate target, 100,000 houses for Londoners. This impressed on the Council the need for a specialist section to deal with the problem that many a professional man meets in these days, namely, how to keep abreast of current developments within his sphere and to be able to refer at a moment's notice to reliable information about them. Many new materials and processes are continually being brought out; some may be cheaper or otherwise more satisfactory than their traditional counterparts, and some may not be. How can an architect spare time to sift, evaluate and record for reference the worthwhile information contained in the mass of material that pours forth from many sources?

The Council therefore set up a new section now called 'The Materials and Information Section', integrated with the constructional divisions of the Architect's Department; it is responsible for maintaining up-to-date data on all building materials and methods of construction and for making available full information on all new developments having a bearing on the Council's architectural work, and the section's advice and assistance is available also to architects in private practice undertaking work for the L.C.C.

The work of the section includes investigation of new materials and processes in collaboration with the Council's Chief Scientific Adviser and the testing station in the Chief Engineer's Department, as well as consultation and exchange of information with appropriate organisations. A selection of samples of building materials and fabricated components will be on exhibition in a sample room. Technical information received from manufacturers and other sources will be noted, checked

Estimates of Capital Costs and Annual Running and Maintenance Costs for Various Fuels

Building	Estimated Capital Costs in £					Estimated Annual Running and Maintenance Costs in £				
	Coal	Coke	Fuel Oil	Gas	Electricity	Coal	Coke	Fuel Oil	Gas	Electricity
	£	£	£	£	£	£	£	£	£	£
Courts of Law	68,200	68,500	67,900	67,000	58,500	6,000	6,800	5,400	9,300	6,800
Ringway Airport—New Terminal Buildings	117,500	118,000	117,000	116,000	91,000	10,550	12,650	11,050	22,150	14,700
Offices, 77 Princess Street	14,040	14,240	14,230	13,800	9,000	1,045	1,300	1,245	2,830	1,300
Kirkmanshulme Lane Grammar School	20,900	21,050	20,300	19,900	22,860	1,310	1,830	1,880	4,340	3,920
Wythenshawe College for Further Education	24,500	24,700	24,200	23,650	26,660	1,460	1,740	1,550	3,100	4,940
Openshaw College for Further Education	30,300	30,500	29,900	29,200	32,000	1,825	2,180	1,940	3,930	5,600
Irwell College for Further Education	12,110	11,900	12,250	11,515	20,310	1,040	1,260	1,100	2,250	5,600
Didsbury Training College	20,300	20,520	19,320	18,900	25,510	4,010	5,390	5,050	11,760	8,870
Domestic Trades College	49,500	50,000	49,100	47,500	45,360	3,400	3,900	3,700	7,300	5,600
North Manchester Girls' High School	11,280	11,430	11,130	10,800	16,290	960	1,140	1,000	2,270	3,920
New Head Offices, Transport, Hyde Road	20,060	20,360	20,350	19,700	12,200	2,614	3,250	3,113	7,090	3,250
Sharston Secondary School	11,310	11,390	11,210	11,010	13,360	750	930	830	1,890	2,100
Public Hall, Wythenshawe	15,500	15,700	15,600	15,300	10,450	2,500	3,150	3,000	7,000	3,250
Holt Town Cleansing Depot	16,430	16,630	16,870	16,070	11,320	1,790	2,440	2,335	5,300	2,515

and classified. Already there are about 4,000 materials record files indexed under the generic description, trade name and manufacturer of each material.

Cracks in Plaster Ceilings. THE GYPSUM JOURNAL, No. 5, of October 1956, contains an article 'If cracks occur' which states that although on occasions poor workmanship may be the cause of cracks in plaster ceilings it is by no means so frequently to blame as may be thought. For several years past these cracks have been the subject of intensive scientific investigation in the United States, and some of the findings are here summarised.

Timber is an elastic material and its deflection, rather than its load-carrying capacity, has been the controlling factor in its use for floor joists. In 1799 Tredgold recommended that the deflection of floor joists, when under load, should be limited to 1/480th of their span. In the U.S.A. the generally adopted deflection for single-joist floors is 1/360th of the span, with an evenly distributed load of 40 lb. per sq. ft. (Note. The L.C.C. Bye-law No. 806, of 1952, stipulates a deflection not exceeding 1/333 of the length.)

In the United States the Armour Research Institute embarked on investigations which showed that the limit of deflection of floor joists to 1/360th of their span cannot be depended on to prevent the cracking of plaster on their soffits. This is because the plaster and the joists act together, under load, as a series of inverted tee-beams, and in this construction horizontal shear is transmitted to the fixing nails of the plasterboard used as lathing and causes a tensile stress in the plaster. As plaster is weak in tension, the tension mentioned above, combined with that developed by the bending of the plaster itself, results in a stress that becomes critical before the deflection of the joists reaches 1/360th of their span.

These findings of the Armour Research Institute caused further tests to be put in hand at the U.S. Forest Products Laboratory, and the conclusion arrived at was that if crack-free ceilings are required the deflection of the floor joists under load must be limited to 1/720th of their span. Thus in modern practice too little timber is used to span too great a length, if cracks are to be avoided. The article goes on to say that in practice it will be found that for joists from 6 in. to 12 in. deep the required deflection of 1/720th can approximately be attained by adding 2 in. to the depth of the joist that would normally be used.

This addition would of course be somewhat costly, but some of the extra cost can be saved by omitting herringbone strutting, which is a relatively expensive operation and adds only about 4 per cent to the stiffness of a floor. And, of course, there should not be any cracks to make good.

Random Definitions. The 'leading face' of a door is that on which the knuckles of the hinges are seen when the door is shut. The 'trailing face' is the opposite one.

Bigger Letter Boxes. It is reported that Mr. Ernest Marples, the Postmaster General, is sponsoring the design of a bigger domestic letter box. Speaking at the annual dinner of the Greeting Card and Calendar Association he is reported as having said: 'During a recent tour I found how some of the enormous envelopes would not go into the small letter boxes. We are now setting about designing our own letter box of the right size. The Council of Industrial Design are going to make it look a gracious thing and when we have completed it we are going to send working drawings to the President of the British Society of Architects' [*sic.*]. Doubtless the reporter, and not Mr. Marples, was responsible for getting the name of our Institute wrong.

The important words in Mr. Marples' speech are 'of the right size'. The Post Office designer will no doubt study B.S. 1311: 1955, *Sizes of manufacturers' trade and technical literature*, which recommends a maximum size of 11 in. by 8½ in. for catalogues, leaflets and working instructions, but it is arguable whether manufacturers' calendars come within those definitions, and if not, what is going to be the right size of a letter box to take them? If the letter box is made long enough and deep enough to accept the largest calendar now produced, joinery manufacturers may have to consider whether the strength of the door would be imperilled by so large a lacuna in the rail.

B.S. 459: Part 1: 1954, *Panelled and glazed wood doors*, says that 'When so ordered exterior doors shall be shop prepared to receive letter plates to B.S. 1331'. So it may be that B.S. 1331 will have to be revised to accord with the Post Office design. Of course, an order could be promulgated under which no greeting card or calendar must exceed certain dimensions appropriate to the G.P.O. letter plate, but that might arouse protests about the freedom of persons to do what they like. Truly, the ways of the improver are hard.

Competition for Technical Literature. The R.I.B.A. and the Building Centre are sponsoring a competition for manufacturers' trade and technical literature, the objects being (*a*) to recognise excellence in trade and technical literature intended for the architect; (*b*) to encourage manufacturers to increase the technical and informative content of their literature, and (*c*) to encourage manufacturers to conform to B.S. 1311 : 1955 when producing trade and technical literature.

The competition is not open to literature of the space and prestige advertising kind, and there will be two classes: (1) literature consisting mainly of technical information devised to give information on design, methods of application, standards of workmanship, maintenance, etc., as applied to a class or group of products or services rather than to those of a single manufacturer; (2) literature which offers technical information on the use and application of a product, products or services of a single manufacturer. The jury will make the final decision as to the class in which each entry will be judged.

The jury, nominated by the President, R.I.B.A., will consist of G. Grenfell Baines [*A*], Sir Hugh Casson [*F*], Bruce Martin [*A*], E. D. Jefferiss Mathews [*F*] and Edward Mills [*F*]. Awards comprise one certificate of exceptional merit in each class, certificates of merit, and honourable mentions. All entries must be received at the Building Centre by noon on 31 July 1957. The competition is open to organisations or firms, advertising agents, and architects.

For full information and entry forms application should be made to the Building Centre.

Timber Development Association Ltd. The T.D.A. announce the publication of a reprint of *Sizes of Timber—Softwoods and Hardwoods*, which is intended to assist those in the building and construction industries to specify the commonly available sizes of the various softwoods and hardwoods, and thus avoid waste of time and material.

Single copies of this publication are issued free, further copies being charged for. The address of the Association is 21 College Hill, London, E.C.4.

Jointing of Ideal Full-way Fittings. The efficacy of a piping system depends to a great extent on the efficiency of the joints and many methods of jointing have been put on the market, one of the latest being that just produced by Ideal-Standard Ideal Boilers and Radiators Ltd., for their copper tubing full-way fittings. The sockets are lined for their length internally with a metal having approximately the same melting point as the solder applied to the joint, so that when the blow-lamp is used the two metals melt together and make a good joint; in fact it is claimed that the joint is stronger than the tube itself.

The internal diameter of the fitting is the same as that of the tube, which seats flush against the shoulder of the socket, thus ensuring a uniform bore throughout.

British Standards Recently Published

B.S. 459: Part 2A: 1956. **Flush Wood Doors. Section A. General Requirements.** The publication of this Section A completes the revision of B.S. 459: Part 2: 1945, and, to afford manufacturers freedom in development and construction, the revised Standard does not require any particular form of construction but specifies standard dimensional design and functional requirements, to ensure satisfactory strength and stability by reference to a series of performance tests. Within these terms Section A deals with exterior or interior flush doors suitable for mass production; it does not contain any provisions regarding strength or stability, but specifies general requirements for materials, dimensions, attachments and finish. It is fully illustrated.

Section B, when published, will contain a series of performance tests. Price 3*s*.

The R.I.B.A. representatives on the drafting committee were Mr. G. Newell [*A*] and Mr. J. T. Redpath [*A*].

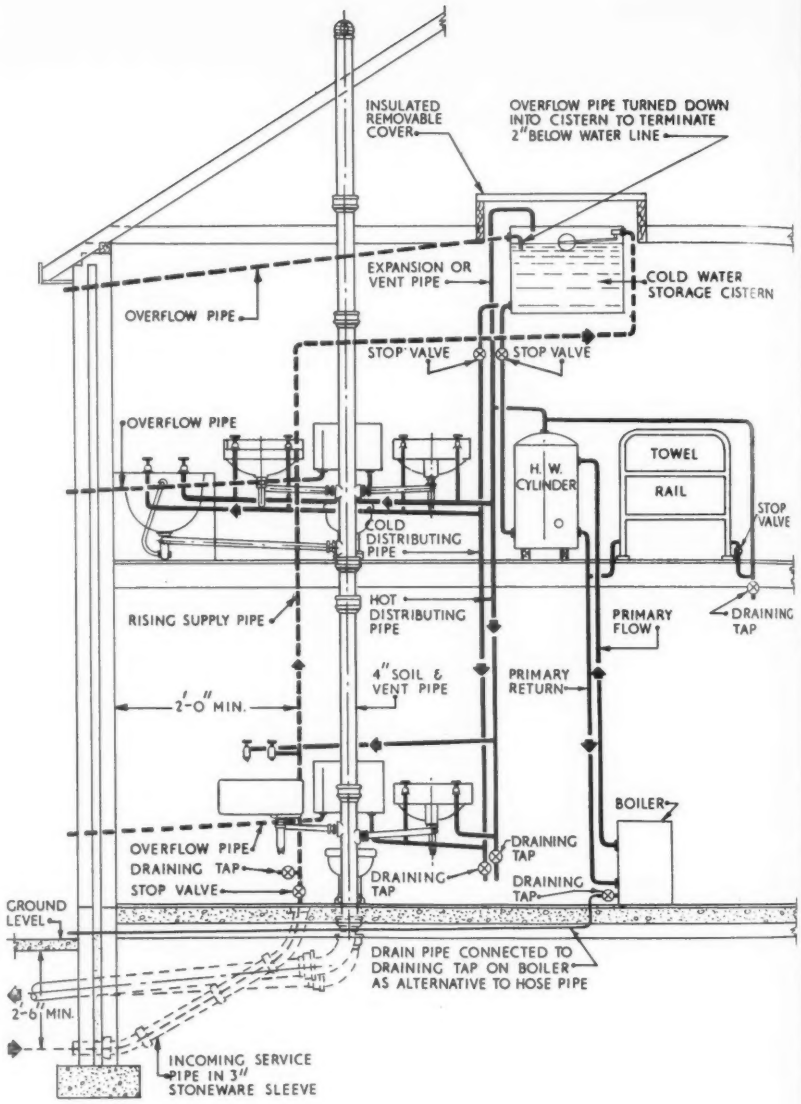
The Frostproof House

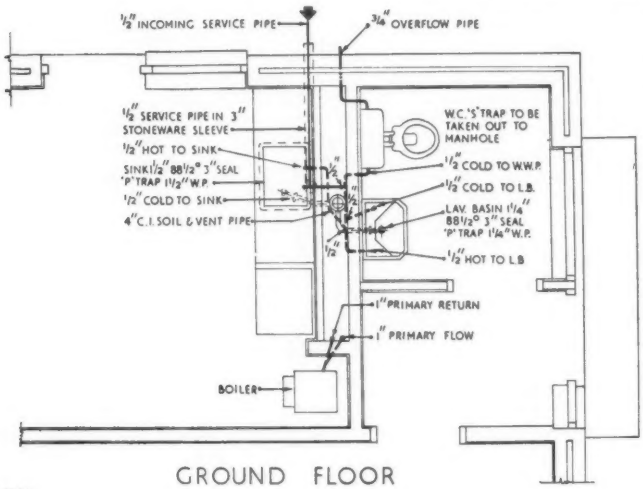
At the Ideal Home Exhibition, held at Olympia last month, there was on view the Frostproof House, built by Messrs. John Laing and Son Ltd. at the instance of the Minister of Housing and Local Government to show a plumbing arrangement which should avoid the danger of frozen pipes. The house was a two-storey three bedroom one. The mains water supply was brought up into the house at a point 3 ft. from the nearest outside wall and ran up to a cold water cistern having its top level with the ceiling joists in the roof space; it was covered with an insulated removable cover.

On the ground floor the entrance was at the side of the house and at the back corner there was a cloakroom having a w.c. and lavatory basin disposed along an internal wall on the other side of which was the kitchen with the sink placed against a duct projecting from the internal wall. Adjoining the duct in the kitchen an independent boiler was installed.

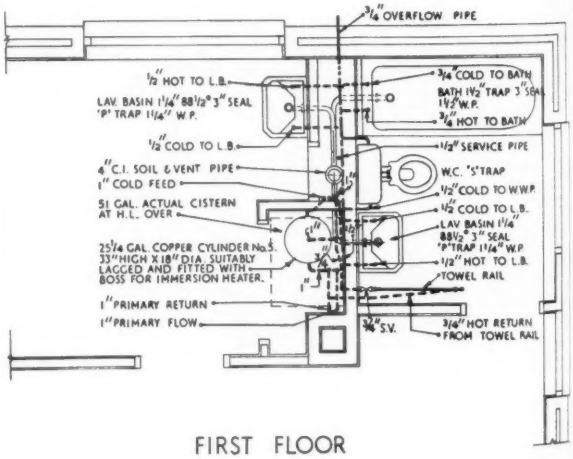
On the first floor, immediately over the cloakroom, was the bathroom with w.c. and basin. In the adjoining bedroom No. 3 a basin was placed against the duct which continued up from the kitchen. The duct was closed by the linen cupboard, which contained the lagged hot water cylinder and also—in one corner—the flue from the boiler, for extra warmth. The expansion pipe turned over the top of the cold water cistern but under the cover. All the wastes ran into the soil pipe serving the first floor w.c. and this pipe was well inside the house, but the ground floor w.c. had its separate S trap and drain. The whole plumbing unit was therefore compact, with short waste runs, and set well away from external walls.

This plumbing unit was designed by the Ministry of Housing and Local Government and the Ministry of Works in consultation with the R.I.B.A., the Building Research Station, the National Federation of Building Trades Employers and the British Waterworks Association. It conformed to the Model Bye-laws.




½" INCOMING SERVICE PIPE
¾" OVERFLOW PIPE
½" SERVICE PIPE IN 3" STONEWARE SLEEVE
½" HOT TO SINK
SINK 1½" 88½° 3" SEAL 'P' TRAP 1½" W.P.
½" COLD TO SINK
4" C.I. SOIL & VENT PIPE
W.C. 'S' TRAP TO BE TAKEN OUT TO MANHOLE
1½" COLD TO W.W.P.
½" COLD TO L.B.
LAV. BASIN 1¼" 88½° 3" SEAL 'P' TRAP 1¼" W.P.
1½" HOT TO L.B.
1" PRIMARY RETURN
1" PRIMARY FLOW
BOILER

GROUND FLOOR


¾" OVERFLOW PIPE
½" HOT TO L.B.
LAV. BASIN 1¼" 88½° 3" SEAL 'P' TRAP 1¼" W.P.
¾" COLD TO BATH
BATH 1½" TRAP 3" SEAL 1½" W.P.
¾" HOT TO BATH
½" COLD TO L.B.
½" SERVICE PIPE
4" C.I. SOIL & VENT PIPE
1" COLD FEED
W.C. 'S' TRAP
½" COLD TO W.W.P.
51 GAL. ACTUAL CISTERN AT H.L. OVER
½" COLD TO L.B.
LAV. BASIN 1¼" 88½° 3" SEAL 'P' TRAP 1¼" W.P.
25¼ GAL COPPER CYLINDER No. 5. 33" HIGH X 18" DIA. SUITABLY LAGGED AND FITTED WITH BOSS FOR IMMERSION HEATER.
½" HOT TO L.B.
TOWEL RAIL
1" PRIMARY RETURN
1" PRIMARY FLOW
¾" S.V.
¾" HOT RETURN FROM TOWEL RAIL

FIRST FLOOR

Notes and Notices

NOTICES

Special General Meetings, Tuesday 7 May and Tuesday 21 May 1957 at 6 p.m. The late Walter Alexander Harvey [*F*] left an estate to Mr. H. G. Wicks [*F*] in trust for life with the reversionary interest to the R.I.B.A. for the Completion of Premises Fund. Mr. Wicks has offered £14,000 for the reversionary interest. After taking legal and actuarial advice the Council have decided that this is a fair price and have approved of the offer being accepted. A Special General Meeting will therefore be held prior to the Annual General Meeting on Tuesday 7 May 1957 to consider and, if thought fit, to pass the following Resolution:—

'THAT the reversionary interest of the Royal Institute under the Will of Walter Alexander Harvey deceased shall be sold and assigned to Herbert Graham Wicks for the sum of £14,000. AND THAT the Council be and is hereby authorised to affix the Common Seal of the Royal Institute to the Deed necessary to complete the transaction.'

If this Resolution is duly carried, a further Special General Meeting will be held on Tuesday 21 May immediately prior to the Ordinary General Meeting on that date for the purpose of confirming that Resolution in accordance with the provisions of Clause 22 of the Supplemental Charter of 1887.

One Hundred and Nineteenth Annual General Meeting, Tuesday 7 May 1957 at 6 p.m. The One Hundred and Nineteenth Annual General Meeting will be held on Tuesday 7 May 1957 at 6 p.m. for the following purposes:—

To read the Minutes of the Seventh General Meeting held on 9 April 1957; formally to admit new members attending for the first time since their election.

To receive the Annual Report of the Council and Committees for the official year 1956–57. (Copies of the Annual Report were sent to members on 23 April.) *Note:* It will facilitate matters if members will give the Secretary prior notice of any questions they may wish to ask.

To nominate two members as Hon. Auditors for the ensuing year.

(Light refreshments will be provided before the meeting.)

Eighth General Meeting, Tuesday 21 May 1957, at 6 p.m. The Eighth General Meeting of the Session 1956–57 will be held on Tuesday 21 May 1957 at 6 p.m. for the following purposes:—

To read the Minutes of the One Hundred and Nineteenth Annual General Meeting held on 7 May 1957; formally to admit new members attending for the first time since their election.

Mr. John Summerson, C.B.E., F.S.A. [*A*], to read a paper on 'The Case for a Theory of Modern Architecture'.

(Light refreshments will be provided before the meeting.)

Session 1956–57, Minutes VIII. At the Sixth General Meeting of the Session 1956–57, held on Tuesday 5 March 1957 at 6 p.m.

Mr. Kenneth M. B. Cross, M.A., President, in the Chair.

The meeting was attended by about 280 members and guests.

The Minutes of the Fifth General Meeting held on Tuesday 19 February 1957, were taken as read, confirmed and signed as correct.

The following members attending for the first time since their election were formally admitted by the President: *As Fellows:* Neville Conder, H. J. Franklin, R. Llewelyn Davies, J. E. Sterrett. *As Associates:* Bryan Cutler, J. R. Davey, S. A. Flood, H. P. Hickox, M. W. Jones, J. H. Kingdon, W. J. Kingston, J. H. M. McMorrow, W. A. Metcalf, N. J. Pegram, P. A. Stubbs. *As Licentiate:* B. W. H. Claypole.

Mr. G. A. Jellicoe, M.T.P.I., P.P.I.L.A. [*F*], having read a paper on 'Building in the Landscape', a discussion ensued and on the motion of Mr. Frederick Gibberd, C.B.E., M.T.P.I. [*F*], seconded by Miss Sylvia Crowe, a vote of thanks was passed to Mr. Jellicoe by acclamation and was briefly responded to.

The proceedings closed at 7.26 p.m.

British Architects' Conference, Oxford, 10–13 July 1957. A cordial invitation is extended to all members and Students of the R.I.B.A., the Architectural Association and the Allied Societies to attend the Conference to be held at Oxford from 10 to 13 July. Full details of the programme and the application form were enclosed with the March issue of the JOURNAL. Application forms should be completed and sent to the Secretary R.I.B.A. as soon as possible but in any case *not later than* 21 *June*.

Members are again reminded that hotel reservations should be made before 1 May, as after this date the hotels cannot undertake to keep rooms unless definitely booked.

R.I.B.A. Kalendar 1957–58. The 1957–58 issue of the Kalendar will be published in the autumn and the last day for receiving changes of address for inclusion in that issue is **31 May.** This date applies to *all* members and Students, both in the United Kingdom and overseas.

CURRENT R.I.B.A. PUBLICATIONS

The following is a list of the main R.I.B.A. publications with their prices.

Agreement, Forms of

Form of Agreement for General Use between a Private Building Owner and an Architect or a Firm of Architects.

Form of Agreement for General Use between a Building Owner (being a Statutory Authority) and an Architect or a Firm of Architects.

Form of Agreement between a Local Authority and a Firm of Architects for Housing Work.

Form of Agreement between a Local Authority and a Firm of Architects for Multi-Storey Flats.

Form of Agreement between the Promoters and a Firm of Architects appointed as the Result of a Competition.

Price 6*d*. per form (inclusive of purchase tax). Postage 3*d*.

Architect and His Work, The

Price 6*d*. Postage 3*d*.

Before You Build. Free

Certificates, Architects', Form Prepared by the Practice Committee

Copyright Book of 100 Certificates.
Price 17*s*. (inclusive of purchase tax). Postage 1*s*. 4*d*.

Conditions of Engagement and Scale of Professional Charges

Price 6*d*. Postage 3*d*.

Contract, Form of Agreement and Schedule of Conditions

For use with quantities: 1939 revised 1956. Copyright.

For use without quantities: 1939 revised 1956. Copyright.

Price 2*s*. 2*d*. per form (inclusive of purchase tax). Postage 4*d*.

Adapted for the use of Local Authorities, for use with quantities: 1939 revised 1956. Copyright.

Adapted for the use of Local Authorities, for use without quantities: 1939 revised 1956. Copyright.

Price 2*s*. 5½*d*. per form (inclusive of purchase tax). Postage 4*d*.

Fixed Fee Form of Prime Cost Contract for use in the repair of war-damaged property: 1946 revised 1956. Copyright.

Price 2*s*. 2*d*. (inclusive of purchase tax). Postage 4*d*.

Cost Plus Percentage Form of Prime Cost Contract for use in the repair of war-damaged property: 1946 revised 1956. Copyright.

Price 2*s*. 2*d*. (inclusive of purchase tax). Postage 4*d*.

Examination, Intermediate, Questions Set At

Price 1*s*. per examination. Postage 3*d*.

Examination, Professional Practice, Questions Set At

Price 6*d*. per examination. Postage 3*d*.

Examinations, Final and Special Final, Questions Set At

Price 1*s*. per examination. Postage 3*d*.

Forms of Articles of Pupilage

Copyright. Price 1*s*. 8*d*. (inclusive of purchase tax). Postage 3*d*.

Membership of the R.I.B.A.

Particulars of the Qualifications for Associateship.
Price 2*s*. 6*d*. Postage 4*d*.

Party Wall Notice Forms, for Use Under the London Building Act

Form A—Party Structures.

Form B—Party Fence Walls.

Form C—Intention to Build within Ten Feet and at a lower level than the bottom of the foundations of adjoining Owner's Building.

Form D—Intention to build within Twenty Feet of the adjoining Owner's Independent Building and to a depth as defined in Section 50(1)(*b*).

Form E—Party Walls and Party Fence Walls on line of Junction of adjoining lands.

Form F—Walls or Fence Walls on Building Owner's land with footings and foundations projecting into adjoining Owner's land.

Form G—Selection of Third Surveyor.
Price 7*d*. per form (inclusive of purchase tax). Postage 3*d*.

Tender, Form of, for use by Nominated Suppliers
Price 2*d*. per form. Postage 3*d*. 2*s*. per dozen (post free).

COMPETITIONS

International Competitions. Notification has been received from the International Union of Architects that the conditions of the following competitions have been approved by them:

Development of Berlin Centre. This competition, organised by the Government of the Federal Republic and the Senate of Berlin, is open to all architects living in Europe or born in Europe. It is anonymous and in one stage.

Closing date: 30 November, 1957.

The Jury of Assessors includes four non-German architects: Mr. Alvar Aalto, Professor van Eesteren, Dr. Walter Gropius and M. Pierre Vago.

Premiums: One of 30,000 DM; two of 20,000 DM; three of 10,000 DM; and four of 5,000 DM.

Information is obtainable from Senator für Bau und Wohnungswesen, Württembergischestrasse 6, Berlin-Wilmersdorf.

Deposit: 100 DM, to be paid in to Postal Cheque Account No. 58 Berlin West with Landeshauptkasse, Berlin, in favour of HUA B 6100/57 HSt. 199.

Solar House, Arizona. The Association for the Utilization of Solar Energy is proposing to have a house built in Arizona with the intention of encouraging the public's interest in the utilisation of solar energy. The competition is anonymous and in one stage.

The Jury of Assessors includes Señor Carlos Contraras, Signor Pietro Belluschi, Mr. Tom Creighton, Mr. Nat Owings, and Mr. James Elmore.

Premiums: $2,500, $1,500, $1,000, and 4th and 5th, $500.

Information is obtainable from Mr. James M. Hunter, A.I.A., 1126, Spruce Street, Boulder, Colorado, U.S.A.

It is hoped to give further information concerning these competitions when the conditions have been received by the Royal Institute.

BOARD OF ARCHITECTURAL EDUCATION

The R.I.B.A. Sir Banister Fletcher Prize, 1956. Hugh Kemp Harwood of 8 Lammas Road, Ham, Richmond, Surrey, who passed the R.I.B.A. Intermediate Examination in May 1956, obtained the highest number of marks in the Intermediate Examinations held in 1956 and has therefore been awarded the Sir Banister Fletcher Prize.

Mr. Harwood is 20 years of age and received his architectural training at the Kingston-upon-Thames School of Art.

R.I.B.A. Ashpitel Prize, 1956. Francis George Reeves [Student R.I.B.A.] of 115 Newlands Park, Sydenham, London, S.E.26, who passed the Final Examination in December 1956, obtained the highest number of marks in the examination held in 1956 and has therefore been awarded the Ashpitel Prize.

Mr. Reeves, who is 24 years of age and was elected a Student R.I.B.A. in July 1955, received his architectural training at the Northern Polytechnic, London, and the Architectural Association School of Architecture.

The R.I.B.A. Final Examination, November–December 1956. The R.I.B.A. Final Examination was held in London, Leeds, Manchester, Newcastle, Edinburgh and Belfast from 28 November to 7 December 1956.

Of the 370 candidates examined, 154 passed as follows:—

Passed Whole Examination	99
Passed Part I only	55
	154

216 candidates were relegated.

The successful candidates are as follows:—

Whole Examination

Aitken: A. R. I.
Atkinson: D. S.
Ball: G. A.
Bampton: I. C.
Bargman: John
Batliwala: D. M.
Beake: P. R.
Blackwell: D. R.
Bolt: P. B.
Bowen: H. T.
Brines: R. D.
Brookes: C. C.
Caple: A. J.
Clapson: Dennis
Cole: A. S.
Coleman: J. H. A.
Collins: B. W.
Cox: A. D.
Cross: J. A.
Denney: Peter
Dickie: W. H.
Dixon: Donald
Dixon: Gerald
Dixon: R. R.
Dowse: K. E.
Dunphy: T. A.
Evans: B. F.
Evans: D. H. A.
Faulks: R. H.
Fawden: Roy
Feldstein: Bernard
Finch: W. Q.
Fisher: G. J.
Floydd: J. D.
Foster: B. C.
Frankcombe: B. H.
Furze: R. C.
Gibson: K. R.
Gifford: H. P.
Goldthorpe: I. N. (Distinction in Thesis)
Hall: Miss Rosemary
Harding: K. J.
Hardy: G. M.
Harrison: J. E. F.
Hewetson: W. D.
Holliday-Scott: J. W.
Hollingsworth: Ivor
Hooper: R. J.
Hudson: A. J.
Jefford: W. F.
Jump: A. N.
Kaberry: A. R.
Kirkham: P. J.
Lancon: Roland
Leonard: M. J.
McCall: I. K.
Mazuch: Bronislaw
Miller: E. J. W.
Money-Kyrle: J. M.
Muggleton: B. A.
Nixon: J. D.
Parekh: P. J.
Park: A. T.
Partridge: Miss C. R.
Pearce: J. R. F.
Peters: J. S.
Phippen: Peter
Pierson: A. H.
Plummer: L. A. D.
Reeves: F. G. (Distinction in Thesis)
Reeves: J. F.
Richards: P. M.
Richmond: J. M.
Rome: Mrs. M. L.
Rushton: B. J.
Serjeant: D. L. T. (Distinction in Thesis)
Sibley: W. A.
Sinclair: D. C.
Sloan: W. J.
Smith: J. C.
Stachowski: H. G.
Streatfield: D. C.
Stroud: J. A.
Stubbings: R. H.
Surti: D. R.
Taylor: R. H. F.
Timpson: J. L.
Town: K. R. (Distinction in Thesis)
Turner: J. R.
Vallance: P. J.
Wade: D. V.
Watts: J. R.
Weal: Francis
Weddle: Brian
Whitaker: W. T.
Whiting: G. G.
Wong: B. C. F.
Wood: Kenneth
Yabsley: J. F.

Part I only

Argent: K. N.
Barnett: Miss H. W.
Beach: L. J.
Benstead: J. D.
Bentley: Joe
Bernard: F. R.
Bryan: E. R.
Bull: D. L.
Burton: Geoffrey
Cawdron: E. J. H.
Cordin: R. E.
Cox: G. E. F.
Davis: K. S.
Dean: Ronald
De St. Croix: Michael
Devese: Graham
Dry: D. W.
Dudzicki: T.
Dunkley: M. C.
Flinders: Alec
Godding: B. J.
Gomez-Hall: J. F.
Groves: A. J.
Haddon: P. F.
Higgins: C. P. H.
Hutchings: A. H.
Imrie: Andrew
Janowska: Mrs. M.
Kendall-Torri: Miss S.
Kennedy: P. G.
Lincoln: Frederick
Lock: D. J.
Marsh: J. E.
Marshman: A. A. J.
Maunder: P. L.
Millis: A. P.
Milner: John
Morris: W. H. F.
O'Neill: H. C.
Rainbird: G. L. M.
Robinson: Alan
Rookley: W. P.
Rumun: Jacek
Saunders: E. J.
Senior: D. J.
Severn: J. A.
Smethurst: John
Smith: D. G.
Sobieniewski: L. S.
Spence: R. M. M.
Stanfield: D. J.
Thomas: J. M.
Thomson: David
Thornett: R. J.
Trinder: G. E.

The Special Final Examination, November–December 1956. The Special Final Examination was held in London, Leeds, Manchester, Newcastle, Edinburgh and Belfast from 28 November to 7 December 1956.

Of the 302 candidates examined, 94 passed as follows:—

Passed Whole Examination	77
Passed Part I only	17
	94

208 candidates were relegated.

The successful candidates are as follows:—

Whole Examination:

Anderson: T. R.
Ashcroft: L. T.
Baker: R. A.
Barker: J. F.
Baxter: R. C.
Belzar: J. A.
Butler: J. J.
Callear: R. P.
Collins: L. O.
Combe: J. R.
Davies: G. W. J.
Dixon: J. G.
Dobby: Harry
Drake: Henry
Evans: E. J.
Fielder: D. W.
Fisher: T. R.
Foster: E. F. H.
Garretts: Walter
Greenwood: E. H.
Grinyer: Roy
Grocott: Ronald
Grover: J. F.
Hawthorn: C. C.
Hepton: Laurie
Horwell: A. G.
Hulton: Miss M. M.
Humphrys: D. E.
Ingram: L. B.
Johnson: H. C.
Kaczmarczyk: Stefan
Kavanagh: D. P.
Kendrick: A. D.
Kent: J. S.
King: A. S.
Kleiber: Jan
Kuhnel: P. G.
Lawson: S. R.
McGahan: A. R. F.
Milner: A. R. G.
Mitchell: D. C. H.
Morgan: H. E.
Mukherjee: A. N.
Napiorkowski: R. T.
O'Byrne: K. O.
Oldfield: C. S.
Owen: D. R.
Oxley: R. M.
Parkinson: A. W.
Payne: L. F.
Pitts: A. Y.
Plummer: E. M.
Pratt: Robert
Prior: E. G.
Puffahl: M. A.
Radlett: W. F.
Randall: C. F. V.
Rhodes: E. D.
Robinson: J. C.
Scarisbrick: T. A.
Seel: Kenneth
Sewell: R. F.
Sharp: C. R.
Silcock: Alan
Sinclair: H. M.
Sparrow: R. C.
Stent: J. A.
Susainathan: Antony
Thompson: G. B.
Towler: F. J.
Wahnon: Harold
Webb: I. A.
West: D. J.
Wilcox: B. R.
Wilkinson: G. T.
Wilson: J. L.
Woodford: M. E.

Part I only

Alston: H. K.
Coast: H. E.
Green: Jonathan
Griffin: D. H.
Hughes: A. H.
Joyner: D. N.
Langdell: Geoffrey
Meades: S. A.
Muszynski: Jan
Owen: D. R.
Peters: A. P.
Razzell: K. W.
Seaton: Eric
Simpson: Robert
Smith: J. E.
Suppel: Z. A.
Wright: J. H.

ALLIED SOCIETIES

Changes of Officers and Addresses

Blackpool and Fylde Architectural Society. President, F. M. Dickinson [*L*].

Essex, Cambridge and Hertfordshire Society of Architects. Chelmsford and District Chapter. Chairman, N. P. Astins [*A*].

The Norfolk and Norwich Association of Architects. President, C. J. Tomkins [*F*] (as from 1 July).

North Staffordshire Architectural Association. President, Charles Knapper [*F*]. Hon. Secretary and Treasurer, Clifton Edwards [*F*], Cauldon Chambers, 10 Stoke Road, Shelton, Stoke-on-Trent.

Northern Architectural Association, Cumberland Branch. Chairman, A. C. Roy [*A*].

Devon and Cornwall Society of Architects, Plymouth Branch. Chairman, G. E. Harvey [*A*]. Hon. Secretary, R. C. Pearce [*A*], 23 Ridge Park Avenue, Mutley, Plymouth. *Truro Branch.* Chairman, Lieut.-Col. G. B. Drewitt, T.D.[*F*].

Architectural Institute of British Columbia. President, Clive Campbell, Deputy Minister of Public Works, Parliament Buildings, Victoria, British Columbia, Canada.

Ontario Association of Architects. President: E. C. S. Cox.

Bristol and Somerset Society of Architects. A public lecture-recital was given on Thursday 21 March, in the Reception Room of the University of Bristol, by Mr. Max Lock [*F*], under the auspices of the Bristol and Somerset Society of Architects.

Mr. Lock developed more fully than is usual the thesis of the similarity in grammar and design between architecture and music. He took such examples as the Greek temple in which the rhythm of the columns upon which are superimposed the continuous ornamentation of an unbroken frieze, could be compared with a musical work in which the virtuosity of the right hand was superimposed upon the rhythmic beat of the left. Such illustrations as this were applied to many aspects of design in architecture, both in detail and in the more general aspects where works could be classified as either classic or romantic. Illustrating the latter, he played three Chopin Nocturnes with a slide of Fonthill on the screen.

Mr. Lock, who is an accomplished amateur pianist, also played works by Bach, Beethoven, Schumann and Chopin, illustrating them with black and white and coloured slides of architectural examples from both the Eastern and the European tradition.

Among the audience were members of local music societies, as well as those with more interest in architecture and the plastic arts.

Norfolk and Norwich Association of Architects. Biennial Dinner. The biennial dinner of the Norfolk and Norwich Association of Architects was held at the Royal Hotel, Norwich, on Friday 8 March. Mr. Humphrey C. Boardman, M.A. [*F*], President of the Association, was in the chair.

Among the guests were Mr. Kenneth M. B. Cross, President R.I.B.A.; Lord Conesford, Q.C., who as Mr. Henry Strauss was formerly M.P. for Norwich South; the Lord Lieutenant of Norfolk, Sir Edmund Bacon, O.B.E.; the Lord Bishop of Norwich, the Right Reverend P. M. Herbert; the Sheriff of Norwich, Councillor Cecil H. Sutton, F.S.A.A.; Sir Bartle Edwards, M.C., J.P., Chairman of the Norfolk County Council; the Lord Mayor of Norwich, Councillor Arthur South, J.P.; Alderman E. J. S. Hinde, J.P., Chairman of the Norwich Chamber of Commerce; Mr. Geoffrey Rippon, M.P., and Mr. C. D. Spragg, C.B.E., Secretary, R.I.B.A.

Lord Conesford proposed the toast of the R.I.B.A., and Mr. Cross responded. The toast of 'The Norfolk and Norwich Association of Architects' was proposed by the Lord Mayor and Mr. Boardman replied. Mr. Donovan C. Purcell, M.A. [*F*], proposed the toast of the guests and the Sheriff of Norwich and Alderman Hinde responded.

Northern Architectural Association, Cumberland Branch. The annual dinner-dance was held in the Gretna Hall, Carlisle, on Thursday 21 March.

The members and friends were welcomed by Mr. A. C. Roy [*A*], Branch Chairman, and Mrs. Roy. The guests of honour were Mr. D. McIntyre [*F*], President of the Northern Architectural Association, and Mrs. McIntyre; the Mayor and Mayoress of Carlisle, Alderman Ritson Graham, J.P., and Mrs. Graham; and Mr. A. Haughan, Chairman of the Carlisle and District Master Building Trades Employers, and Mrs. Haughan. Other representatives of the professions closely allied to architecture and of the building industry were also among the guests.

Sheffield, South Yorkshire and District Society of Architects and Surveyors. Annual Dinner and Dance. The Society's annual dinner and dance was held on Thursday 28 February at the Royal Victoria Hotel, Sheffield. The Vice-President of the Society, Mr. S. Shepherd, F.R.I.C.S. [*L*], was in the Chair, in the absence of the President, Mr. H. B. S. Gibbs. M.T.P.I. [*F*], who was prevented by illness from attending. Among the guests were Mr. Kenneth M. B. Cross, President R.I.B.A., the Lord Mayor of Sheffield, Alderman Robert Neill and Dr. J. M. Whittaker, F.R.S., Vice-Chancellor of the University of Sheffield.

The Lord Mayor proposed the toast of the R.I.B.A. and Allied Societies and the President R.I.B.A. replied. The toast of the guests was proposed by Mr. J. McDonald Fairweather [*F*] and Dr. Whittaker responded.

GENERAL NOTES

The Society of Architectural Historians, Great Britain. A notice regarding the formation of the Society, published in the JOURNAL for last November (p. 25), has produced a very satisfactory response. The Inaugural General Meeting will take place on Saturday 1 June 1957 at York. Those who are interested in the venture are invited to write to Mr. Frank I. Jenkins at the School of Architecture, University of Manchester, Manchester, 13, who will be pleased to send further details.

The Architects Registration Council of the United Kingdom. Applications are invited for the post of Registrar to the Council. Candidates should not be under the age of 45, and must be barristers-at-law having had some period in practice. Experience of administration is essential and knowledge of the architectural profession is desirable. The post is full time. Salary scale will be £1,750 per annum rising by annual increments of £100 to £2,250. There is a contributory pension scheme. Further particulars and forms of application from the Acting Registrar, A.R.C.U.K., 78 Wimpole Street, London, W.1. Closing date for completed applications Tuesday 30 April 1957.

Notes from the Minutes of the Council

MEETING HELD 5 MARCH 1957

Appointment of R.I.B.A. Representatives. (*a*) *University of Wales: Faculty of Architecture.* Norman P. Thomas [*A*] re-appointed for a further three-year term. (*b*) *L.M.B.A. Management Appreciation Course, Sundridge Park,* 21–23 *March* 1957. Howard V. Lobb [*F*]. (*c*) *Forest Products Research Laboratory: Committee to formulate Rules for Grading of Home-Grown Hardwoods.* G. Newell [*A*]. (*d*) *B.S.I. Drafting Committee for Roof Construction for Houses.* C. M. Vine [*F*]. (*e*) *R.I.B.A. Architecture Bronze Medal: Juries convened by:* (i) *Royal Incorporation of Architects in Scotland,* Donald McIntyre [*F*], President, Northern Architectural Association. (ii) *Devon and Cornwall Society of Architects,* J. Nelson Meredith [*F*], President, Wessex Federal Society of Architects. (iii) *Northamptonshire, Bedfordshire and Huntingdonshire Association of Architects,* Herbert Jackson [*F*], President, Birmingham and Five Counties Architectural Association.

Honours. The congratulations of the Council were accorded to Mr. Horace G. White [*L*] on the award of the M.V.O.

Chairman of the Allied Societies' Conference. It was reported that Mr. Harold Conolly [*F*] had been re-elected Chairman of the Allied Societies' Conference for the Session 1957–1958 and would therefore again be a Vice-President R.I.B.A. under the provisions of Bye-law 28 (*b*).

Amendment to Rules: Leicestershire and Rutland Society of Architects. Approval was given to a number of amendments to the rules of the Leicestershire and Rutland Society of Architects.

Membership. The following members were elected: as Fellows 2; as Associates 4.

Students. 54 Probationers were elected as Students.

Applications for Election. Applications for election were approved as follows: *Election* 9 *April* 1957: As Honorary Fellow 1; as Honorary Corresponding Member 1; as Fellows 7; as Associates 53. *Election* 18 *June* 1957 (*Overseas Candidates*): As Fellow 1; as Associates 26.

Applications for Reinstatement. The following applications were approved: As Fellow: Joseph Berger; as Associates: Mohamad Ghousullah Khan, Maung Tun Sein, David Edgar Whitham, Martin Robert Whitworth.

Resignations. The following resignations were accepted with regret: Mrs. June Swinford Coombe [*A*], Mrs. Julia de Board Owen [*A*], Mrs. Olga Margaret Williams [*A*], Samuel Henry Grigg [*L*].

Applications for Transfer to Retired Members' Class under Bye-law 15. The following applications were approved: As Retired Fellows: Herbert Collins, William George Davies, William Henry Hamlyn; as Retired Associates: Thomas Quintus Barford, Willie Josiah Freeman, Otto Ulrik; as Retired Licentiates: Oswald Howell Green, Harold Greenhalgh.

Obituary. The Secretary reported with regret the death of the following members: Pembroke Wicks, C.B.E. [*Hon. A*], George Steel [*F*], Alfred Eustace Habershon [Retd. *F*], T. Forbes Maclennan [Retd. *F*], John Frederick Rees, M.C. [*A*], William Walter Heffer [*L*], Sydney Alexander Jackson [*L*], Ivor Emlyn Meredith [*L*].

By resolution of the Council the sympathy and condolences of the Royal Institute have been conveyed to their relatives.

Membership List

ELECTION: 9 APRIL 1957

The following candidates for membership were elected on 9 April 1957.

AS HON. FELLOW (1)

Wheeler: Charles, C.B.E., P.R.A.

AS HON. CORRESPONDING MEMBER (1)

Chatelain: Leon, Jr. President of the American Institute of Architects, Washington, D.C., U.S.A.

AS FELLOWS (8)

Drewitt: Geoffrey Bernard, T.D., Croix de Guerre, A.A.Dipl. [*A* 1937], Penzance.
Fisher: Carl, Dip.Arch.(The Polytechnic) [*A* 1947].
Thorrold-Jaggard: William, B.Arch.(Auck., N.Z.) [*A* 1941], Palmerston City, New Zealand.
Wills: Clifford Gordon [*A* 1941].

and the following Licentiates who have passed the qualifying examination:—

Akerman: Reginald Ernest.
Erdi: Louis.
Van-Nuffelen: Alphonse Albert.

and the following Licentiate who is qualified under Section IV, Clause 4 (*c*) (ii) of the Supplemental Charter of 1925:—

Pride: Frank, M.C., St. Andrews.

AS ASSOCIATES (58)

Aspinall: Kaye Sharpley, Dipl.Arch.(Leeds), Leeds.
Billson: Edward Fielder, Jnr., B.Arch.(Melbourne), Melbourne, Victoria, Australia.
Boddington: David, Dip.Arch.(Leics.), Great Glen.
Bolton: Thomas, B.A.(Manchester), St. Helens.
Brown: Philip Tyson, B.Arch.(Dunelm), Jarrow.
Brown: Roger Glendenning, B.A.(Arch.)(Manchester), Welwyn Garden City.
Burchett: Peter Anthony, Romney Marsh.
Bush: Peter Lawrence, Dip.Arch.(Sheffield), Sheffield.
Cattell: Keith, Dip.Arch.(Birm.), Wolverhampton.
Combe: John Reginald.
Cottam: John Raymond, B.A.(Arch.)(Sheffield), Sheffield.
Coulton: Alan, Dipl.Arch.(Leeds), Bingley.
Crux: Michael Roderick, Canterbury.
Davidson: James, Dip.Arch.(Abdn.), Rutherglen.
Delaney: James A., B.Arch.(N.U.I. Dublin), Dublin.
Drake: Arthur, A.S.T.C.(Arch.), North Manly, N.S.W., Australia.
Evans: Edwin John, Dip.T.P. (Lond.), A.M.T.P.I. [*L*].
Fairfoot: George Desmond, B.A.(Arch.)(Lond.).
Farrant: David John, B.A.(Arch.)(Lond.), Richmond, Surrey.
Foote: John Anthony, Dip.Arch.(Sheffield), Plymouth.
Foster: David, Dip.Arch.(Sheffield), Sheffield.
Fraser: Neil Bertram Mackenzie, Dip.Arch.(Abdn.), Glasgow.
George: Stephen, M.C., B.Arch.(L'pool), Leicester.
Gimesy: Oscar Andrew Tibor, Sandringham, Victoria, Australia.
Gomme: Norman John, Dipl.Arch.(Oxford), Hazlemere, Bucks.
Heath: Cecil Richard, Dip.Arch.(Leics.).
Hodgkinson: Brian Morris, B.A.(Arch.)(Lond.).
Hope: John Carruthers, D.A.(Glas.), Dumfries.
Humphreys: John Robert Bellamy, Preston.
Jones: Donald John William, Llandilo.
Jones: Peter Dimmock, Dipl.Arch.(Northern Polytechnic).
Kilby: Peter William Thomas, Dip.Arch.(Manchester), Stockport.
Kirby: David Charles, Dip.Arch.(Manchester), Preston.
Laird: Douglas Philip Jarvie, D.A.(Edin.), Edinburgh.
Law: Peter Haworth, B.A.(Arch.)(Manchester), Sheffield.
Lewis: James, Dip.Arch.(Manchester).
Longstaff: Ian Donald, A.S.T.C.(Arch.), Killara, N.S.W., Australia.
Macdonald: Peter Gillies, D.A.(Edin.), Stornoway, Isle of Lewis.
McGahan: Amos Ronald Fairlie, A.M.I.C.E.
Miller: Robert Leslie, Dip.Arch.(Sheffield), Wirral.
Milner: William Stephenson, Driffield.
Nichols: Charles William, Dip.Arch.(Sheffield), Leamington Spa.
Parkinson: Arthur William, Blackpool.
Phillips: John Francis, Dip.Arch.(Birm.), West Bromwich.
Pollock: Graeme Egerton, Romford.
Renshaw: Robert Malcolm, Dip.Arch.(Nottm.), Mansfield.
Rubbra: Colin David, B.A.(Arch.)(Manchester), Derby.
Schreiber: Juliusz Jan Wlodzimierz, B.Sc.(Arch.)(Glas.), Montreal, Canada.
Sim: John Gregory, A.S.T.C.(Arch.).
Spencer: (Mrs.) Patricia Mary, Oldham.
Sykes: John Michael Clifford, Dipl.Arch.(Leeds), Leeds.
Taylor: Derek John, B.Arch.(Dunelm), Newcastle upon Tyne.
Telford: Alastair John, Dip.Arch.(Birm.).
Tinker: Louis James, Dipl.Arch.(Leeds), Leeds.
Usher: (Miss) Rosemary, Dip.Arch.(Manchester), Manchester.
Watson: David McGregor, Dundee.
Wilson: Derrick, Dip.Arch.(Sheffield), Doncaster.
Wood: Roger, B.A.(Arch.)(Sheffield), Sheffield.

ELECTION: 7 MAY 1957

An election of candidates for membership will take place on 7 May 1957. The names and addresses of the candidates, with the names of their proposers, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary, R.I.B.A., not later than Saturday 4 May 1957.

The names following the applicant's address are those of his proposers.

AS HON. CORRESPONDING MEMBER (1)

Cummings: George Bain, 79, Front Street, Binghampton, New York, U.S.A. Proposed by the Council.

AS FELLOWS (4)

Gray: Ronald Peter, M.B.E., A.M.T.P.I. [*A* 1942], 18, Church Street, Whitehaven, Cumberland; Dellcroft, Corkickle, Whitehaven. H. R. Ross, O. P. Milne, A. Underhill.

Pyne: Henry John Everett [*A* 1946], Shire Hall, Bedford; 15, Shakespeare Road, Bedford. G. S. Pester, C. G. Stillman, Arthur Ling.

Wilson: Alan Herbert, Dipl.Arch. (Leeds) [*A* 1950], 20, Priory Place, Doncaster; 210, Cantley Lane, Doncaster. H. A. Johnson, Prof. J. S. Allen, H. A. Hickson.

and the following Licentiate who is qualified under Section IV, Clause 4 (*c*) (ii) of the Supplemental Charter of 1925:—

Elliott: Albert Victor, London Transport Executive, 55, Broadway, Westminster, S.W.1; 23, Brooke Avenue, Harrow-on-the-Hill, Middlesex. Thomas Bilbow, Dr. Charles Holden, E. E. Rosenberg.

AS ASSOCIATES (6)

The name of a school, or schools, after a candidate's name indicates the passing of a recognised course.

Broadbent: Michael George, Dip.Arch.(Sheffield) (Univ. of Sheffield: Dept. of Arch.), 8, Liverpool Road, Penwortham, Preston, Lancs. Prof. Stephen Welsh, H. B. Leighton, H. B. S. Gibbs.

Lloyd: Peter Leonard, Dip.Arch.(Birm.) (Birmingham Sch. of Arch.), 18, Broadfields Road, Erdington, Birmingham, 23. Douglas Jones, T. M. Ashford, F. J. Osborne.

McCaw: George Alexander, M.A.(Cantab.), D.A.(Edin.) (Edinburgh Coll. of Art: Sch. of Arch.), Corners, 5, Rathdown Villas, Terenure, Dublin. Prof. J. V. Downes, P. J. Munden, Vincent Kelly.

Riley: Peter, B.A.(Arch.) (Manchester) (Victoria Univ. Manchester: Sch. of Arch.), 42, Hartford Road, Davenham, Northwich, Cheshire. Prof. R. A. Cordingley, Dr. W. A. Singleton, E. S. Benson.

Roberts: (Mrs.) Teresa, B.A.(Arch.) (Manchester) (Victoria Univ. Manchester: Sch. of Arch.), 22, Lynton Avenue, Whitehills, Northampton. Prof. R. A. Cordingley, Dr. W. A. Singleton, E. S. Benson.

Welbank: John Michael, B.A.(Arch.) (Lond.) (Bartlett Sch. of Arch.: Univ. of London), 'Southwood Lawn', Jacksons Lane, Highgate, N.6. Lieut.-Col. L. K. Watson, W. A. Eden, A. M. Foyle.

Obituaries

Thomas Brammall Daniel [Retd. *F*] died on 15 November 1956, aged 83.

Mr. Daniel was articled to John Harker [*A*] of Manchester. He later entered into partnership with Messrs. Colthurst and Thompson. The principal buildings with which he was concerned were the Plaistow Y.M.C.A., the Sailors' Hostel, Limehouse, and St. John's Cathedral, Saskatoon, Canada.

Edward Fincham, M.C. [*A*], past Chairman of the West Essex Chapter of Architects, died on 24 November 1956, aged 67.

Mr. Fincham served his articles in Colchester and was elected Associate in 1918. He later studied at London University for his Diploma of Town Planning. He began practice in 1923, in Grays, Essex. From 1951 to 1955 he was in partnership with Mr. E. J. T. Bannister [*A*] and from 1955 until his death with Mr. F. H. Saunders [*A*], who now carries on the practice.

Among Mr. Fincham's works were Oddfellows Hall, Grays; the reconstruction of

Orsett parish church after a fire (in association with Sir Charles Nicholson); the Missions to Seamen hostel in Tilbury, a maternity wing for the Orsett hospital and licensed houses for Messrs. Charrington & Co. Ltd.

Mr. Fincham was mentioned in dispatches in the First World War and awarded the Military Cross, also the Order of St. Anne by the Government of Russia.

He was a founder member and past President of Grays Thurrock Rotary Club and of the British Legion, Past Master of St. George's Lodge 4117, and Chairman of the West Essex Chapter of Architects 1934–5.

Charles Dearman Hawley [*F*]. Following the obituary notice published in the January JOURNAL, Mrs. Hawley has written to say that her husband, who had loved his work, had also designed a number of houses in Surrey, and after the Second World War had carried out some important church work, including the restoration of the Sumley Chapel of St. Dunstan's, Cheam; the restoration of the Saxon Church of St. Mary, Stoke D'Abernon; the rebuilding of Grove Chapel, Camberwell, and Lordship Lane Chapel. From 1949 to 1954 he held the position of Architect to the Army and Navy Club.

Gordon Hemm, A.M.T.P.I. [*A*], died on 9 November, aged 65.

Mr. Hemm was born at Stockport and received his early training at the School of Art there. He afterwards won a scholarship to Liverpool University School of Architecture, where he studied under Professor Sir Charles Reilly. Later he studied civic design for two years under Sir Patrick Abercrombie. He was elected Associate in 1931. He won several awards in competitions for lay-outs for houses and shopping centres, but his chief interest lay in his work as an artist and the author of books on Merseyside architecture. His best-known paintings and drawings were of Liverpool Cathedral. They have been exhibited at the Royal Academy, the Royal Scottish Academy, and elsewhere; one collection has been printed in book form and another is in production. An exhibition of his work was being held in Liverpool at the time of his death.

Walter Sydney Jones [*A*] died on 21 November 1956, aged 72.

Mr. Jones started his training with Perry and Co., of Bow. During the First World War he was an Acting Major in the Royal Engineers, and after the war he became Architect to Trust Houses, Ltd., where his principal work was the alteration of many old inns and Trust Houses. He started practice on his own account in Sutton in 1920 and designed and built many private houses in Sutton, Cheam, Dulwich and Wimbledon.

In 1928 he was involved in a serious train accident at London Bridge Station, when both his legs were badly broken. He was greatly handicapped by this and eventually forced to give up his practice and much of his active work. However, he bore his misfortune bravely and became a great reader and bridge player.

In his youth, Mr. Jones was a cricket enthusiast and had played for Sutton.

Frank Wardel Knight [*F*] died on 31 October 1956, aged 71.

Mr. Knight trained with Mr. G. Lucas at Hitchin, before going to London as assistant to Sir John W. Simpson, with whom he eventually entered into partnership in 1926. On Sir John's death Mr. Knight carried on the practice on his own account, maintaining a close link with the Crown Agents for the Colonies, for whom he acted for many years. Other work apart from that carried out in partnership with Sir John included Welwyn Garden City Modern School and Messrs. Slumberland's showrooms in Conduit Street, London, W.1.

Mr. Knight was a keen member of the Art Workers' Guild, and delighted in designing church furniture and memorials of all kinds, and there are many examples of his work in this field throughout the country. In 1952 he entered into partnership with Mr. Douglas Taylor [*F*], who carries on the practice.

Mr. Knight served with the Royal Engineers at home and overseas throughout the Second World War and attained the rank of Major.

Arthur Charles Manuel, O.B.E., A.R.I.C.S. [*A*], died on 1 January 1957, aged 50.

Mr. Manuel was articled to Messrs. Hawker, Mountain and Bailey of Bournemouth. In 1951 he became assistant chief architect to the Ministry of Works, where he was concerned with Royal Ordnance Factories, research and development buildings and atomic energy projects. He engaged in tutorial work in building, surveying and valuations, and he contributed to the technical Press on building and design subjects. He also served as Ministry of Works representative on the R.I.B.A. Science Committee.

James Maxwell Scott [*A*] died on 7 November 1956, aged 79.

Mr. Scott received his training in the office of Mr. Balfour Paul, Edinburgh. From 1900 until his retirement at the age of 77 he was in the L.C.C. Architect's Department, County Hall, London.

He was an exhibitor at the Royal Scottish Academy.

Reginald George Smith [*L*] died on 8 January 1957, aged 57.

Mr. Smith was educated at the Bartlett School of Architecture, University of London, and in the office of Messrs. Thompson and Walford, where he was engaged on a variety of work for Guy's Hospital and the University of London. His last appointment was that of architect to Messrs. Waitrose Ltd., with whom he worked until his death.

Mr. G. H. Fielder [*F*], of Messrs. Thompson, Walford and Fielder, in an appreciation of Mr. Smith, writes, 'Having served with the Rifle Brigade in the First World War he devoted much of his time during the last war to looking after the interests of Service families deprived of their homes by enemy action. Always cheerful, conscientious and efficient, Mr. Smith was popular with all with whom he came into contact and he will be greatly missed by his many friends.'

Thomas Millwood Wilson [Retd. *F*] died on 11 January 1957, aged 77.

Mr. Wilson joined the staff of Sir Guy Dawber, R.A., later becoming chief assistant. In 1909 Mr. Wilson set up in private practice and designed a number of houses in the Hampstead Garden Suburb and in Hampshire, Buckinghamshire and Sussex; he also carried out extensions and alterations to Oakfield, Penshurst, Kent. He was responsible for the design of three of the earliest cinemas in London, in the Harrow Road, Willesden Green and the Picture Playhouse at Hampstead.

Mr. Wilson served in the Royal Flying Corps during the 1914–18 war and after demobilisation he designed many buildings for Lloyds Bank; he also designed the Hendon Central Library, which was considered to be the most advanced of its kind.

After the death of Sir Guy Dawber, Mr. Wilson, in 1938, joined Sir Guy's partner, Mr. A. R. Fox [*F*], and they practised under the style of Sir Guy Dawber, R.A., Wilson and Fox. In 1954 Mr. Wilson retired from practice owing to ill health.

Mr. Wilson was a fine draughtsman and his pen-and-ink perspectives were reproduced in architectural journals. Drawings of his buildings were often exhibited at the Royal Academy.

Ernest Alexander Young [Retd. *A*] died in hospital on 23 July 1956, aged 91.

Mr. Young was articled to the late Mr. W. T. Sams [*A*]. He subsequently joined the L.C.C. Schools Board and in 1911 was appointed District Surveyor, Lewisham East and Woolwich South, retiring in 1930.

He travelled widely, visiting America and South Africa. He had a life-long love of music and was for years an active campanologist and a member of the 'College Youths'. He wrote *The Design of Bell Towers* and *English Bells and their Tuning*.

Members' Column

This column is reserved for notices of changes of address, partnerships vacant or wanted, practices for sale or wanted, office accommodation, and personal notices other than of posts wanted as salaried assistants for which the Institute's Employment Register is maintained.

APPOINTMENTS

Mr. D. A. Cull [*A*] has been appointed assistant district architect for the Province of Alberta and North West Territories, Canada, for the Department of Public Works of Canada. His address is now D.P.W., P.O. Box 488, 10018 105th Street, Edmonton, Alberta, Canada.

Mr. Kenneth Kiersey [*A*] has joined the firm of Barott, Marshall, Merrett, and Barott, 1425 Mountain Street, Montreal, P.Q., Canada, where he will be pleased to receive trade catalogues, etc.

Mr. John Needham [*F*], Head of the School of Architecture, Dundee College of Art, was appointed to the Chair of Architecture at Sheffield University on 15 March in succession to **Professor Stephen Welsh** [*F*], who retires at the end of September.

Mr. E. A. Straker [*A*] and **Mr. R. E. Rosser** [*A*] have been appointed staff architects to Messrs. H. Newsum and Company Ltd., of 238 High Street, Lincoln.

PRACTICES AND PARTNERSHIPS

Mr. H. E. D. Adamson [*F*] has retired from the firm of **Adamson, Gray and Adamson,** and **Mr. D. M. B. White** [*A*] has been taken into the partnership. The firm will continue to practise under the same name and maintain its offices at 11 Portman Street, London, W.1, and Boot Lane, Dinton, Bucks.

Mr. Ewan Blackledge [*A*] has taken into partnership his wife, **Angela Lynch** [*A*], and **Mr. Miles Broughton** [*A*]. The title of the firm is now **Blackledge and Broughton** and its address is 8 Rodney Street, Liverpool, 1 (Liverpool Royal 1098).

Mr. Robert Bostock [*L*] and **Mr. Leonard Wilkins** [*A*] have taken into partnership **Mr. Hugh Workman** [*A*]. The practice will continue under the style of Bostock and Wilkins at 8 Cromwell Place, London, S.W.7.

Mr. Derek Bridgwater [*F*] and **Mr. Peter Shepheard** [*A*] have taken into partnership **Mr. Gabriel Epstein** [*A*], who has been associated with them as chief architect for several years.

Lieut.-Col. Alexander Cullen, O.B.E., M.T.P.I. [*F*], has retired from the position of County Architect and Planning Officer for Inverness-shire and has commenced private practice as an architect and planning consultant at 5 Castle Street, Inverness (Inverness 2034). He will practise in association with **Messrs. Rowand Anderson, Kininmonth and Paul** [*F*/*A*] of 107 High Street, Forres, and 16 Rutland Square, Edinburgh.

Mr. B. Ivor Day, A.R.W.A. [*F*], of Atlas Assurance Building, 9 Clare Street, Bristol, 1, has taken into partnership **Mr. A. J. Dakin,** A.M.T.P.I. [*A*], with whom he has been associated for various periods since 1932. The practice will be carried on at the same address under the title **Ivor Day and Dakin.**

Following the announcement in the March issue of the JOURNAL that **Mr. Arthur Lindsay** [*A*] had taken into partnership **Mr. Max Gerlach,** the name of the firm has now been altered to **Arthur Lindsay, Max Gerlach and Associates.** The practice will be continued at the same address, P.O. Box 1648, Accra, Ghana.

Mr. Victor J. Hutchings [*A*] has begun practice at 30 Hart Street, Henley-on-Thames, Oxon. (Henley 1126), where he will be pleased to receive trade catalogues.

Mr. S. P. Jordan [*A*] of 11 King's Road, Sloane Square, London, S.W.3, has taken **Mr. B. W. Drury** [*A*] into partnership. The name of the firm has been changed to **S. P. Jordan and Partners.**

Dr. T. A. Lodge, O.B.E. [*F*], is retiring from practice. The firm of **Lanchester and Lodge** will continue at 10 Woburn Square, London, W.C.1, under the remaining partners, **Mr. A. Johnson** [*F*], **Mr. N. E. S. Morris** [*F*], **Mr. O'B. J. L. Rowe** and **Mr. R. H. Davies** [*A*].

Mr. H. I. Matheson and **Mr. Ian A. Mackenzie** [*A*] have amalgamated their practices and entered into partnership under the title of **Matheson and Mackenzie.** The address is Tulloch Street, Dingwall, Ross-shire, Scotland (Dingwall 2252).

Mr. Eric G. Moodie [*A*] has joined **Mr. Guy H. Nicholls** [*L*] in partnership at 4 St. Giles' Street, Northampton (Northampton 144).

Mr. Halsall Owen [*A*] has been taken into partnership by **Messrs. William and Segar Owen** of 4 Museum Street, Warrington.

The partnership between **Mr. W. C. Symes,** F.R.I.C.S. [*F*], and **Mr. G. Hamilton Gould** [*F*] has been dissolved. The practice of **George Hubbard and Son** will continue under the direction of Mr. Symes at his new address, 19 Bedford Row, W.C.1 (HOLborn 3211), and Mr. Gould will continue to practise at his present address, 1 Bloomsbury Square, W.C.1 (CHAncery 5211/2) under his own name.

Owing to ill-health, **Mr. L. W. Tracey** [*A*] has retired from the firm of **Messrs. E. G. Harrison and Tracey** [*AA*], County Chambers, Corporation Street, Birmingham. The remaining partner, **Mr. J. W. O. Harrison** [*A*], will continue the practice at the above address in association with **Mr. T. J. Coton** [*A*]. The title of the firm will remain as before.

Mr. Norman Whicheloe [*A*] and **Mr. Stephen Macfarlane** [*A*] have amalgamated their practices and entered into partnership under the title of **Whicheloe and Macfarlane.** The firm will practise from the new address of 3 Berkeley Square, Bristol 8 (Bristol 28786).

CHANGES OF ADDRESS

Mr. Hugh Neild Cameron [*A*] has moved to The School House, Farnley, Otley, Yorkshire (Otley 2316).

Mr. W. G. H. Davey [*A*] has changed his address to 167 Cat Hill, East Barnet, Herts. (Barnet 5860).

Mr. R. G. Emsley [*A*] has changed his address to 105 Fitzjohn Avenue, Barnet, Herts.

Mr. G. R. D. Fryer [*A*] has changed his address to c/o Metropolitan Toronto Planning Board, 133 Richmond Street West, Toronto 1, Canada.

Mr. C. L. Headings [*A*] has changed his address to 55 Rivermeads Avenue, Twickenham, Middlesex (Feltham 4788).

Mrs. B. Roake [*A*] has changed her address to 74 Victoria Drive, London, S.W.19.

Mr. M. H. Topham [*A*] has moved to 27 The Avenue, Stone, Staffs. (Stone 718).

The office of **Messrs. Ussner and Peeps** [*AA*] is now at 709 West Georgia Street, Vancouver 1, Canada (Tatlow 2054).

Mr. Reginald Vaughan [*F*] (Katz and Vaughan), has moved to new offices at 208a Regent Street, W.1 (REGent 5401–4).

Mr. Norman E. M. Williams [*A*] has changed his address to 24 Ferndale Avenue, Toronto, Ontario, Canada.

The address and telephone number of **Messrs. Young and Purves** is now 32–33 The Crescent, Salford, Manchester, 5 (PENdleton 4422–3).

PRACTICES AND PARTNERSHIPS WANTED AND AVAILABLE

Associate (38), town planner, contemplating settling in France, would be glad of any information on conditions of employment, prospects and difficulties. Box 13, c/o Secretary, R.I.B.A.

Associate (32), married, public school, school trained, requires partnership (or position leading to one in agreed period) in London or provinces. Limited capital but unlimited energy and ambition. Box 14, c/o Secretary, R.I.B.A.

Fellow, wishing to retire gradually, seeks partner in consistent quality practice in London, W.C. Capital required but can be worked off, and personality more important than capital. Extreme contemporary a disadvantage. Box 15, c/o Secretary, R.I.B.A.

Associate, A.A. trained, five years' varied industrial, commercial and domestic experience, seeks partnership or small practice on south coast, preferably Eastbourne area. Some capital available. Box 18, c/o Secretary, R.I.B.A.

Fellow, with eighteen years' experience at home and abroad, requires a partnership or senior appointment carrying full responsibilities leading to partnership. Capital is available in proportion to prospects, and London or surrounding counties preferred. Own office is available if considered advantageous. Box 3, c/o Secretary, R.I.B.A.

Associate (47), university trained, for the past eight years with practice in South Africa, wishes to return to Britain and desires partnership or position leading thereto. Wide experience in Britain and South Africa. Some capital available. Box 21, c/o Secretary, R.I.B.A.

Fellow, wishing to retire, will sell practice in Surrey town close to London. Office is in central position, with very low overhead expenses. Good opportunity for young architect, or as branch office of larger firm. Links exist with other architects in the area. Box 24, c/o Secretary, R.I.B.A.

FOR SALE

For sale. Six-drawer double elephant plan cabinet; 60 in. by 32 in. six-drawer double pedestal desk, and chair; typist's table and chair; two general purpose chairs; and two drawing office stools. All light oak, good condition. Box 17, c/o Secretary, R.I.B.A.

Surveyor's level, 12 in., by W. F. Stanley, dated 1897, in good working order with mahogany case and round-form mahogany stand, and sighting scale. £25 or offer. Box 19, c/o Secretary, R.I.B.A.

Double elephant drawing board and tee-squares, and adjustable drawing stand. Price £9. Box 20, c/o Secretary, R.I.B.A.

ACCOMMODATION

Architect, practising from Victoria Street, London, S.W.1, has a suite of offices to let consisting of large drawing office and three smaller offices, and toilets. Good natural lighting in all rooms. G.P.O. and intercom. telephones installed. Fourteen-year lease available. Would consider sharing secretarial services. Box 22, c/o Secretary, R.I.B.A.

A small self-contained suite of offices will be available mid-April in the West End, near Marble Arch. There are three rooms and toilet accommodation covering approximately 410 sq. ft. on the ground floor, all recently redecorated in contemporary style. Box 23, c/o Secretary, R.I.B.A.

Associate, having developed branch practice, wishes to dispose of main offices, practically fully equipped, on ground floor of premises in South Devon town. Reasonable rental. Box 25, c/o Secretary, R.I.B.A.

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The Income Tax changes under the Finance Act 1956 are important and far reaching: the most advantageous pension plan in any particular case, however, depends on the circumstances of the individual.

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